

**C book**

**20s - 30s  
Fake Book**

**Roaring 20s Pop & Show Tunes**

**30s Foxtrots, Show & Movie  
Tunes**

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219 blues [Mamie's blues]	B 1	Avalon	C 12
About a quarter to nine	C 1	Awful sad	B 7
Ace in the hole	A 1	Baby (McHugh)	D 5
After awhile [a while]	D 1	Baby brown	D 6
After you've gone	A 2	Baby face	A 19
Aggravatin' papa	B 2	Baby won't you please come home	A 20
Ain't cha' glad	D 2	Back in your own back yard	D 7
Ain't misbehavin'	A 3	Back o' town blues	B 8
Ain't nobody here but us chickens	C 2	Ballin' a jack	B 9
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All the things you are	C 5	Between the Devil and the Deep Blu	C 15
All the whores go crazy about the w	B 4	Beyond the blue horizon	D 10
Alligator crawl	B 5	Big bear stomp	B 12
Alligator hop	B 6	Big boy	B 15
Almost like being in love	C 4	Big butter and egg man	A 25
Am I blue	A 10	Big fat ham [Ham and eggs]	B 69
Amapola	C 6	Big lip blues	B 13
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America the beautiful	A 234	Black and blue	A 27
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April showers	D 4	Blue mama's suicide wail [Mountain	B 104
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At last	C 10	Blue turning grey	A 28
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Boogie woogie bugle boy	C 21	Cherry	D 27
Borneo	B 16	Chicago	A 45
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Doin' the raccoon	D 47	Fools rush in	C 55
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Elmer's tune	C 49	Give me the Sultan's Harem	D 63
Emaline	D 51	Give my regards to Broadway	A 240
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Got no blues	B 67	I can't believe that you're in love wit	A 80
Grandpa's spells	B 68	I can't get started	C 72
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Guilty	D 68	I can't say	B 74
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Gypsy, the	C 63	I cried for you	C 74
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Happy days are here again	A 243	I got it bad and that ain't good	C 77
Happy feet	D 71	I got rhythm	C 78
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Hard hearted Hannah	A 71	I guess I'll have to change my plan	D 86
Harlem twist	B 70	I had someone else	A 83
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Hawaiian war chant	C 66	I know that you know	C 79
Heartaches	D 72	I let a song go out of my heart	C 44
Heebie jeebies	B 72	I love my baby	D 88
Hello dolly	A 72	I may be wrong	D 89
Here comes Emily Brown	D 73	I never knew (that roses grew)	A 84
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Here's love in your eye	D 75	I only have eyes for you	C 80
He's a good man to have around	D 76	I surrender dear	C 81
He's funny that way	C 67	I thank you Mr. Moon	D 90
He's the last word	D 77	I wanna be loved by you	D 91
High society	A 73	I want a little girl	A 86
Hindustan	A 74	I want to be bad	D 92
Hold me	D 78	I want to be happy	D 93
Home	A 76	I wish I could shimmy like my sister	A 87
Home in Pasadena	D 79	I wished on the moon	C 82
Honey	D 80	I wish't I was in Peoria	D 95
Honeysuckle rose	A 75	I won't dance	D 94
Hotter than that	B 71	Ice cream	A 88
How can you face me	D 82	I'd do anything for you	D 96
How come you do me like you do	A 227	I'd rather be blue over you	D 97
How could Red Riding Hood	D 81	Ida	A 89
How deep is the ocean	C 68	Idolizin'	B 75
How high the moon	C 69	If dreams come true	D 98



If ever I cease to love	A 59a	Indiana	A 98
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If I had my way	D 100	Isle of Capris	C 908
If I had rhythm in my nursery rhyme	C 83	Isn't it romantic	C 99
If I had you	A 90	Isn't this a lovely day to be caught i	C 100
If someone would only love me	B 76	It all depends on you	D 116
If you knew Susie (like I know Susie	A 91	It don't mean a thing	C 101
If you see my mother [Si tu vois ma	B 77	It had to be you	A 101
I'll be a friend with pleasure	A 92	It happened in Monterey	C 102
I'll be seeing you	C 84	It's a long way to Tipperary	A 102
I'll get by	D 101	It's a sin to tell a lie	A 103
I'll never be the same	C 85	It's been a long long time	C 103
I'll see you in my dreams	C 86	It's d'lovely	C 104
Ill Wind	C 87	It's only a paper moon	C 105
I'm a dreamer (aren't we all)	D 102	It's the girl	D 117
I'm beginning to see the light	C 88	It's the mood that I'm in	D 118
I'm coming Virginia	A 93	It's the talk of the town	C 106
I'm confessin' (that I love you)	A 94	It's tight like that	A 104
I'm crazy 'bout my baby	D 103	It's wonderful	A 105
I'm crooning a tune about June	D 104	I've found a new baby	A 106
I'm getting sentimental over you	C 90	I've got a feeling I'm falling	D 119
I'm going away to wear you off my	B 78	I've got a gal in Kalamazoo	C 107
I'm gonna charleston back to Charl	D 105	I've got my fingers crossed	D 120
I'm gonna meet my sweetie now	D 106	I've got my love to keep me warm	C 108
I'm gonna sit right down and write	A 95	I've got the world on a string	C 109
I'm gonna Stomp Mr. Henry Lee	B 80	I've got the yes we have no banana	D 121
I'm in the market for you	D 107	I've got to sing a torch song	C 110
I'm in the mood for love	C 89	I've got what it takes	B 83
I'm just wild about Harry	D 108	I've got you under my skin	C 111
I'm looking over a four leaf clover	A 96	I've heard that song before	C 112
I'm more than satisfied	D 109	I've never seen a straight banana	D 122
I'm nobody's baby	D 110	Jackass blues	B 119
I'm playing with fire	D 111	Jada	A 228
I'm putting all my eggs in one baske	D 113	Japanese sandman	D 124
I'm sittin' on top of the world	D 112	Jazz lips	B 82
I'm through with love	D 114	Jazz me blues	A 107
I'm wild about that thing	B 79	Jazzin' babies blues	A 108
I'm wondering who	D 115	Jealous	D 123
Imagination	B 81	Jeepers creepers	C 113
Imagination	C 91	Jenny's ball (, There'll be no freebie	B 166
In a mellow tone	C 92	Jersey bounce	C 114
In a sentimental mood	C 94	Jitterbug waltz	C 115
In a shanty in old shanty town	A 97	Joint is jumpin'	D 125
In the mood	C 93	Juke Box Saturday Night	C 117
In the still of the night	C 95	Jumpin' at the Woodside	C 116
Indian love call	C 96	June night	D 126
Indian summer	C 97	Junk man	D 127



Just a closer walk with thee	A 233	Lonesome and sorry	D 14
Just a gigolo	A 79	Lonesome blues	B 95
Just a gigolo	D 128	Lonesome road	A 11
Just a little while to stay here	A 109	Lonesomest gal in town	A 11
Just friends	D 129	Louise	D 145
Just gone	B 84	Louisiana	A 11
Just like a melody out of the sky	D 130	Louisiana fairy tale	D 146
Just one more chance	D 131	Lovable and sweet	D 147
Just you, just me	118	Love is here to stay	C 12
Kansas City Kitty	A 110	Love is just around the corner	D 148
Kansas City man blues	B 85	Love me or leave me	D 14
Kansas City stomps	B 86	Love me with a feeling	B 96
Keep on doin' what you're doin'	D 132	Love nest	A 117
Keepin' out of mischief	A 111	Love walked in	C 13
King chanticleer	B 87	Lovely Liza Lee	C 131
King Porter stomp	B 88	Lover come back to me	C 13
Kiss me sweet	D 133	Lover man	C 13
Kiss to build a dream on, A	C 119	Lullaby of the leaves	C 134
Kitchen man	B 89	Lulu's back in town	C 13
Knock me a kiss	C 120	Ma he's making eyes at me	D 15
Krooked blues	B 91	Mabel's dream	B 97
Lady be good	C 121	Mack the knife	A 23
Lady is a tramp	C 122	Mahogany Hall stomp	A 118
Lady love	B 90	Make believe	D 15
Last night on the back porch	D 134	Make my cot where the cot-cot-cott	D 15
Laughing at life	D 135	Makin' whoopee	D 153
Lazy river	A 228	Mama's gone goodbye	A 11
Let a smile be your umbrella	D 136	Mamie's blues [219 blues]	B 1
Let yourself go	C 123	Mammy o' mine	D 154
Let's dance	C 124	Man I love	C 13
Let's do it	D 137	Mandy Lee blues	B 98
Let's face the music and Dance	C 125	Mandy, make up your mind	A 12
Let's fall in love	C 126	Manhattan	C 137
Let's misbehave	D 138	Maple leaf rag	A 120
Lies	D 139	Mardi Gras theme 163, New second	A 137
Limehouse blues	A 112	Margie	A 122
Lina blues	B 94	Marguerite	D 155
Linger awhile	D 140	Marie	C 138
Little brown jug	128	Marine song (From the halls of Mon	A 238
Little girl	D 141	Maryland my Maryland	B 99
Little Rock getaway	D end	Masculine women feminine men	D 15
Little white lies	D 142	Me and my shadow	D 157
Livery stable blues (Barnyard blues	A 113	Mean to me	A 123
Livin' high	B 92	Melancholy blues	A 124
Liza	C 127	Memories of you	A 126
London blues [London Cafe blues] [	B 93	Memphis blues	B 10
London Cafe blues [Shoe shiner's d	B 93	Messin' around (Blythe)	B 101
Lonely melody	D 143	Messin' around (St. Cyr)	B 102



Midnight in Moscow	A 229	Nagasaki	A 126
Midnight Mama (Papa) [Tom Cat Blu	B 103	Navy Song (Anchors aweigh)	A 238
Military medley	A 238	Nearer my God to thee	A 232
Milneburg joys	A 125	Nearness of you, The	C 148
Minnie the moocher	C 139	Need a little sugar in my bowl	B 110
Minor drag	A 128	Nevertheless	C 149
Miss Annabelle Lee	D 158	New kind of man, a	D 177
Miss Jenny's ball (, There'll be no fr	B 166	New Orleans	A 229
Mississippi mud	A 127	New Orleans shuffle	B 111
Moanin' low	D 159	New Orleans Stomp	B 112
Mooch	A 129	New second line	A 137
Mood indigo	C 140	Nice work if you can get it	C 150
Moonglow	C 141	Night and day	C 151
Moonlight and roses	D 160	Nightingale sang in Berkeley Squar	C 152
Moonlight in Vermont	C 142	Nineteen nineteen rag (March)	A 138
Moonlight on the Ganges	D 161	Nine-twenty special	C 153
Moonlight saving time, There ought	D 163	No one else but you	B 113
Moonlight serenade	C 143	No regrets	C 154
More than you know	D 162	Nobody knows the way i feel this m	B 114
Mountaintop blues [Blue mama's su	B 104	Nobody knows you when you're do	A 139
Mr. Jelly Lord	B 106	Nobody's sweetheart	A 140
Music goes round and around	D 164	Of all the wrongs you've done to me	A 141
Muskrat ramble	A 130	Oh baby	A 142
My baby just cares for me	A 131	Oh baby (Bix)	B 115
My blackbirds are bluebirds now	D 165	Oh daddy	B 116
My blue days blew over	D 166	Oh didn't he ramble	A 143
My blue heaven	A 132	Oh sister ain't that hot	D 178
My cutie's due at two-to-two to-day	D 167	Old fashioned love	A 144
My fate is in your hands	D 168	Old rugged cross	A 233
My funny valentine	C 144	Old water mill. An	D 179
My gal Sal	A 133	Olga	B 117
My heart	B 107	On a slow boat to china	C 155
My heart belongs to Daddy	C 145	On the Alamo	C 156
My honey's lovin' arms	A 134	On the sunny side of the street	C 157
My inspiration	C 146	On treasure Island	C 158
My kinda love	D 169	Once in a while	A 145
My man o' war	B 105	Once in a while	C 159
My melancholy baby	A 135	One hour with you	C 161
My Monday date	B 109	One I love belongs to somebody els	D 180
My mother's eyes	D 170	One more time	D 181
My old flame	C 147	One O'clock jump	C 160
My pretty girl	B 108	Opus One	C 163
My silent love	D 171	Oriental blues	D En
My sin (was loving you)	D 172	Oriental man	B 118
My Sunday girl	D 173	Oriental strut	B 119
My sweet tooth says I wanna	D 174	Original dixieland one-step	A 147
My sweeter than sweet	D 175	Original Jelly Roll Blues	B 120
My troubles are over	D 176	Ory's creole trombone	B 121



Ostrich walk (Bix)	B 124	Room rent blues	B 131
Out in the cold again	D 184	Room with a view, A	D 195
Out of nowhere	C 162	Rosalie	C 171
Over in the glory land	A 146	Rose of Washington Square	A 156
Paddlin' Madelin' home	D 182	Rose room	A 155
Paducah [Ellington]	B 122	Rosetta	A 151
Palesteena	D 183	Royal Garden blues	A 158
Panama	A 148	Runnin' wild	A 160
Papa dip	B 126	Russian lullaby	C 171
Patriotic	234-39 A 242	Sage hen strut	B 137
Pearls, the	B 124	Sailing down the Chesapeake Bay	A 159
Pennies from heaven	C 164	Sailing on the Robert E. Lee	D 196
Pennsylvania 65000	C 165	San	A 161
Penthouse serenade	C 167	San Antonio Shout [There'll come a	B 161
Perdido	C 166	San Francisco Bay blues	B 138
Perdido Street blues	B 125	Santa Claus blues	B 130
Petite fleur	B 127	Save it pretty mama	B 141
Pettin' in the park	D 185	Savoy blues	A 162
Pickin' on your baby	B 128	Say it	D 191
Please	C 168	Say it isn't so	D 196
Please don't talk about me when I'm	A 149	Says my heart	D 199
Polka dots and moonbeams	C 169	Second hand rose	D 200
Ponchartrain blues	B 129	Second line	A 163
Poor butterfly	A 150	See see rider	A 164
Potato head blues	B 130	Semper paratus	A 238
Pretty baby	D 186	Sensation	A 165
Prince of Wails	B 131	Sent for you yesterday	C 176
Proud of a baby like you	B 132	Sentimental gentleman from Georgi	D 201
PS I love you	C 170	Sentimental journey	C 177
Put on your old gray bonnet	A 151	September in the rain	C 178
Put your arms around me	D 187	September song	C 179
Puttin' on the ritz	C 171	Seven-twenty in the book	C 180
Puttin' on the ritz	D 188	Shake it and break it	B 141
Rain	D 189	Shake that thing	B 142
Rampart Street blues	N 133	Shakin' the blues away	D 201
Reaching for someone	D 190	Sheik of Araby	A 167
Red hot mama	D 191	She's a great, great girl	D 203
Red sails in the sunset	C 172	She's crying for me	B 143
Remember my forgotten man	D 192	Shim-me-sha-wabble	B 149
Rhythm king	B 134	Shine	A 166
Riverboat shuffle	A 153	Shoe shiner's drag [London blues] [	B 93
Riverside blues	B 135	Should I	C 181
Robbin's nest	C 173	Shreveport stomp	B 144
Rock of ages	A 232	Shuffle off to Buffalo	D 204
Rockabye your baby with a Dixie m	A 152	Si tu vois ma mere [If you see my m	B 77
Rockin' chair	A 154	Side by side	D 205
Roll on Mississippi	D 194	Sidewalk blues	B 145
Rollin' down the river	D 193	Since my best gal turned me down	A 168



Sing baby sing	D 206	Stompin' at the savoy	C 199
Sing sing sing	C 183	Storeyville blues	A 183
Singin' the blues	A 169	Stormy weather	C 201
Sittin' up waitin' for you	C 182	Stranger on the shore	A 184
Skid-dat-de-dat	B 146	Strangers	D 214
Skylark	C 184	Stratford Hunch [Chicago breakdow	B 26
Sleepy time down South, When it's	A 170	String of pearls	C 200
Sleepy time gal	A 171	Strut Miss Lizzie	D 215
Smiles	A 172	Struttin' with some barbeque	A 185
Smoke gets in your eyes	C 185	Stumblin'	D 216
Smoke rings	C 186	Sugar	A 186
Smooth one	C 187	Sugar (Bix)(Yellen, Ager...)	D 217
Snake Rag	A 173	Sugar (that's what I'll name you)	D 218
Soap suds [Fickle Fay creep]	B 147	Sugar blues	D 219
Sobbin' blues	B 148	Sugar foot strut	B 154
Soft lights and sweet music	D 207	Summertime	C 202
Softly as in morning Sunrise	C 188	Sunday	A 187
Solitude	C 189	Sundown mama	B 155
Some enchanted evening	C 190	Sunny side up	D 220
Some of these days	A 174	Sunrise serenade	C 204
Somebody loves me	C 191	Sunset Cafe stomp	B 156
Somebody loves you	D 208	Sunshine	D 221
Somebody stole my gal	A 175	Susie	A 188
Someday sweetheart	A 176	Swanee	A 189
Someday you'll be sorry	A 177	Swanee River (Oliver)	C 203
Someone to watch over me	C 193	Sweeping the clouds away	D 222
Sometimes I'm Happy	D 209	Sweet and hot	D 224
Song of India	C 192	Sweet and lovely	C 205
Soon	D 210	Sweet baby doll	B 157
Sophisticated lady	C 194	Sweet Georgia Brown	A 190
Sorry	A 178	Sweet like this	B 158
South	A 179	Sweet Lorraine	C 205
South of the border	C 195	Sweet lovin' man	B 159
South Rampart Street parade	A 180	Sweet mama	B 160
Southern stomps	B 150	Sweet man	D 223
Spell of the blues	D 211	Sweet substitute	A 162
Sposin'	D 212	Sweet Sue, just you	A 191
Squeeze me	A 181	Sweethearts on parade	D 225
St. James infirmary	A 230	Sweetie dear	A 189
St. Louis blues	A 182	Swing Mr. Charlie	C 207
St. Louis gal	D 213	Swingin' down the lane	D 226
St. Phillip Street Breakdown	B 151	Swonderful	C 208
Stampede	B 152	Tailgate ramble	B 161
Star spangled banner	A 235	Tain't no sin (to dance around in yo	D 227
Stardust	C 197	Tain't nobody's biz-ness if I do	B 162
Stars fell on Alabama	C 196	Take the A-Train	C 210
Stay as sweet as you are	C 198	Take your tomorrow (and give me t	D 228
Steamboat stomp	B 153	Taking a chance on love	C 209



Tangerine	C 211	Twelfth Street rag	D 241
Tea for two	D 229	Two sleepy people	C 225
Tears	B 163	Ugly chile [You're some pretty doll]	B 171
Tell me	D 230	Undecided	C 226
Tenderly	C 212	Under a blanket of blue	C 227
Terrible blues	B 164	Varsity drag	D 241
Texas moaner	B 165	Very thought of you, the	C 228
Thanks for the memory	C 213	Wabash blues	A 204
That da-da strain	A 193	Wait till the sun shines, Nellie	A 205
That old feeling	C 214	Wait till you see my baby do the Ch	B 171
That old gang of mine	D 231	Waitin' for Katy	D 241
That's a plenty	A 192	Waiting at the end of the road	D 246
That's my weakness now	D 232	Waiting for the Robert E. Lee	A 206
That's you baby	D 233	Walkin' my baby back home	D 267
Them there eyes	C 215	Wang wang blues	B 172
Then you've never been blue	D 234	Was I drunk	B 173
There ain't no sweet man worth the	A 194	Was that the human thing to do	D 248
There will never be another you	C 216	Washboard blues	B 174
There'll be a Hot time in the old tow	D 235	Washington and Lee swing	A 207
There'll be no freebies (at Miss Jen	B 166	Waste no tears	B 175
There'll be some changes made	A 195	Way down yonder in New Orleans	A 208
There'll come a time [San Antonio S	B 167	Way I feel today, The	D 249
There's a cabin in the pines	D 236	Way you look tonight	C 229
There's a rainbow 'round my should	D 237	We just couldn't say goodbye	D 250
These foolish things	C 217	We three (my echo, my shadow and	C 230
They all laughed at Christopher Col	C 218	Weary blues	A 209
They can't take that away from me	C 219	Weather bird rag	B 176
Things I love	C 220	Weather bird rag (COP)	B 176
Thinking of you	D 238	Wedding bells (are breakin' up that	D 251
This love of mine	C 221	We'll meet again	C 231
Thou swell	D 239	We're in the Money (Gold digger so	D 252
Three little words	D 240	West end blues	A 211
Tia Juana	A 196	What a day	D 253
Tiger rag	A 197	What a difference a day makes	C 232
Time on my hands	D 241	What a little moonlight can do	C 233
Tin roof blues	A 198	What can I say after I say I'm sorry	D 254
Tip-toe through the tulips	D 242	What do you want me to do	A 210
Tishomingo blues	A 199	What is there to say	D 255
Tom Cat Blues [Midnight Mama (Pa	B 103	What is this thing called love	C 234
Too bad	B 168	What more can I ask	C 235
Too busy	A 200	What's new	C 236
Toot toot tootsie goodbye	A 201	When	B 177
Top hat, white tie, and tails	C 222	When a woman loves a man	C 237
Torch, The	A 202	When day is done	D 256
Touch of your lips	C 223	When Erastus plays his kazoo	D 257
Trombone rag	B 169	When I take my sugar to tea	D 258
Trouble in mind	A 203	When it's sleepy time down South	A 170
Tuxedo Junction	C 224	When my baby smiles at me	D 259



When my dreamboat comes home	A 212	You do something to me	C 246
When my sugar walks down the str	A 213	You don't like it, not much	D 274
When the midnight choo choo leave	D 260	You don't understand	B 184
When the moon shines on Coral Ga	D 261	You made me love you	C 247
When the red red robin comes bob	A 214	You made me love you (Louis')	B 185
When the Robert E. Lee comes to to	D 263	You must have been a beautiful bab	D 276
When the saints go marching in	A 215	You took advantage of me	D 277
When you and I were young Maggie	D 264	You turned the tables on me	C 248
When you wore a tulip	A 216	You'd be so nice to come home to	C 249
When your lover has gone	D 262	You'll never know	C 250
When you're smiling	A 217	Your feet's too big	D 278
Where did you stay last night	B 178	You're a grand old Flag	A 242
Where or when	C 238	You're driving me crazy	C 251
Where the shy little violets grow	D 266	You're getting to be habit with me	C 252
While we danced at the Mardi Gras	A 67b	You're gonna lose your gal	C 253
Whispering	A 218	You're next	B 186
White Cliffs of Dover	C 239	You're some pretty doll [Ugly chile]	B 170
Who	D 265	You're the cream in my coffee	D 279
Who walks in when I walk out	D 267	You're the top	D 280
Who's sorry now	A 219	You've been a good old wagon	B 187
Whose honey are you	D 268	You've got that thing	D 281
Why	B 179	You've got to give me some	B 188
Why do I love you	D 270	You've got to see mama every night	A 225
Why was I born	D 269	Zing went the strings of my heart	C 284
Wild blue yonder	A 238	Zulu's ball	B 189
Wild man blues	B 180		
Wild women don't have the blues	B 182		
Willie the weeper	A 220		
Willow weep for me	D 271		
Winin' boy	A 227		
Winin' boy blues	A 227		
Wolverine blues	A 222		
Woodchopper's ball	C 240		
Working man blues	B 181		
Working man blues (Copyright)	B 182		
World is waiting for the sunrise	A 221		
Wrap your troubles in Dreams	C 243		
Yankee doodle dandy	A 241		
Yankee Doodle never went to town	D 272		
Yellow dog blues	A 224		
Yes I'm in the barrel	B 183		
Yes indeed	C 241		
Yes sir, that's my baby	A 223		
Yes we have no bananas	D 273		
Yesterdays	C 242		
You	D 275		
You always hurt the one you love	C 244		
You brought a new kind of love to	C 245		







## **Preface**

***This book is dedicated to John Farrell, 1936-2007, British stride pianist, piano roll maker, and transcriber. His midi files are a permanent source of pleasure.***

This is a fun book of pop, show and movie tunes from the 20s-early 30s: tunes that are fun to listen to, fun to play, fun to perform in public, fun for dancers.

Included are some from 1900-1919, some novelties with entertainment value today. There wasn't room in 30s-40s Fake Book for all the tunes we wanted to include, plus we keep discovering new goodies we think ought to be revived and are not found readily elsewhere. There are Fats Waller hits, and some tunes from the fringes of jazz. Many pop tunes in the jazz repertoire, and well-known as "sing-along" tunes, are in Dixieland Fake Book Vol. 1

Many tunes have been recorded with some regularity in later periods, in a wide range of styles. When I started researching the period years ago, I was amazed at the number of tunes I could at least partly whistle. They were tunes played regularly on the radio in the 50s; I certainly hadn't heard the 20s records. Some of them remain standard today. Here you get the original chords, and the verses.

20s pop music has many (often unique) charms. Phil Wilking, New Orleans banjoist, put it this way:

"As for being stuck in a time slot, I'll agree with that. Of course, in my own case, it's not because they found THE TRUTH in the 1920's or because I resist change for the sake of resistance. It's because I like the brash optimism, the energetic ambience, the élan, the exuberance, the "I'm out to accomplish something, and I'm going to get it done with, without, or through you; so lead, follow, or get out of the way" attitude of the music of the 1920's I choose to listen to and play. (Hmmm! Maybe they did find at least A Truth: If you get up and set out to do something, you have at least a chance of success; if you merely sit around and whine about doing it, you are guaranteed to fail.)

And considering "play," I also like that those people had enough self-confidence to be willing to play with the music and make silly jokes with it: the novelty tunes, those atrocious puns and "knock-knock jokes" of music. It takes basic self-confidence and a fundamentally happy attitude to do those well."

To which I add:

The latter 20s and early 30s are often considered the golden age of American song. Like all eras, there's a ton of dross, but between the pop/show, blues, and jazz genres, there's a huge variety of worthy music! So even if you don't like it all, you can pick and chose and still come up with enough to keep you going for a lifetime...

### **Chords**

You'll see many "fancy" chords, especially on pretty ballads / foxtrots--6/9, (add 9), 13, m7(b5), etc. This happens mainly when key melody notes are half or a whole note outside the basic chord. The sheet music all too often adds (unnecessary) notes in the score for the pleasure of piano players. The degree of chord detail in a tune may be beyond the capacity of less expert banjo, tenor guitar and ukulele players because they only have 4 strings, and often inadequate knowledge of chord theory, to work with. They're included because they're in the sheet music, pianists and guitarists players can play them, and I thought they make a difference in the sound of the tune, retaining what I call "nice nuances".



*Don't hesitate to simplify.* Many of the fancy changes pass by quickly, especially when you're playing with other musicians. So do what you need to to enjoy the tunes!!

Some tips: when in doubt, play the major or 7th chord instead of the "fancy" chord. For m7b5 chords, play the diminished chord. Try the simple chord and add the melody note.

### *Sources*

Most sheets are derived from sheet music, but sometimes I used a source based on sheet music, or even vintage danceband arrangements ("stock charts") published by the same houses that issued the sheet music. In several cases I transcribed segments from records. The verses are always included in the 20s-early 30s charts, but usually in a different key from the chorus, and most often are used to segue to a chorus section that's in yet another key. The chorus lyrics are usually provided, but virtually never the verse lyrics. On most danceband records, the verses aren't sung. However, on records with a "feature" vocalist such as Bing Crosby, Annette Hanshaw, Rudy Vallee and Gene Austin, verses often were sung, fairly straight, so they're a good source for learning them.

The "stock charts" were mainly for 11-pieces--2 cornets, trombone, 2 alto and 1 tenor saxes, piano, banjo, bass (usually tuba), drums, plus a sheet for 1-3 violins. Many of these charts were recorded, usually in somewhat abbreviated form because most 78rpm records were 3 minutes long or less. As it happens, zerox copies of hundreds of these charts have become available, and at one time or another since the 1970s, bands have been created to play them; many of their CDs are currently available. Many of the original records have been reissued on CD, so you can hear how the music of the period sounded, and hear many of the charts. The DVD age has brought us reissues of famous movie musicals--eg. a set of 5 Busby Berkeley films, a set of 10 Fred Astaire-Ginger Rogers films. Many of their tunes are in **30s-40s Fake Book**, some are here..

### *20s-30s styles*

The "quintessential" 20s sound and style are very distinctive, and totally different from Dixieland. If you want, experiment with playing the tunes in the style, with a small band, depending of course on the musicians available to you; try cornet; a hot clarinetist who also plays soprano and tenor or C melody saxes; an alto player who doubles on clarinet and tenor--the 2 reed players need to be good at harmonizing in various instrument combinations; banjo; tuba--optionally add piano and drums (maximum set: snare drum, optional bass; hi-hat, 6" and 8" splash cymbals; perhaps 1-2 small ride cymbals) The dominant sound is the reed harmonies, backed by 2-beat banjo-tuba. The 20s reed section sound is unique; if I understand it correctly, it's partly a function of the mouthpieces and reeds, so it's very hard to recreate. **Dixieland Fake Book Vol. 1** has an essay on playing rhythm, and includes some notes on 20s music.

The late 20s-early 30s 2-beat foxtrot sound is gentler, prettier. The late teens and early 20s ballads may be played the same way. Try trumpet (played slightly floridly) and one or two saxes, piano, bass, guitar, optional drums (using brushes only). There is an essay on playing 30s music in **30s-40s Fake Book**.

The *banjo* usually plays off-beats, sometimes 4-beats for variety. *Guitar* usually plays 4 beats, sometimes off-beats for variety. Usually they're both choked, but sometimes you let them ring, depending on tempo. On slow tunes, guitar is not choked immediately.

*Tuba and bass* are played on 1 and 3 beats of the measure.



### *The sheets.*

Verses are usually at the bottom of the sheet; usually you play them first, then several choruses. You well might play the chorus first, then the verse, solo choruses, then play the verse again before the out choruses. If there are vocals, verse first--you'll probably want to work up an intro or do a band chorus to help the vocalist get oriented. I have carefully worked out an appropriate *tempo* and indicated the rhythm style of each tune. Most tunes are 2-beat, but sometimes the tune is flexible, hence "4/4 2-beat". The tempo is mainly a guide-line and usually is affected by the rhythm style, but you should try it first. Work tempos out with the vocalists; some tunes are played faster as instrumentals.

### *Tempos*

One of my first lessons as a bandleader was: *let the lyrics guide your tempo*. Some lyrics have sections where the wrong tempo makes them rush or drag; if you get the tempo right for that section, the whole tune is right.

20s and many 30s bands often played ballads bouncy or even fast, ignoring the theme or tone of the lyrics. Case in point is "Mean to me", in "Dixieland Fake Book Vol. 1": The lyrics cry out for slow, very expressive treatment.

Some times on more familiar tunes, the chorus is commonly played fast, but when you try the verse, fast doesn't work. You can slow the whole tune down--you may even discover melodic aspects in the chorus you didn't appreciate before. Or play the verse as slowly as appropriate, then kick the tempo up--takes practice to avoid train wrecks, but can zip up the performance.

Curious thing about tempos and solos is that even slight tempo differences can influence how you want to solo. I divide tunes into banjo tunes and guitar tunes, in part because I want to play the instrument that's most appropriate for the tune, but partly because certain tempos are more amenable to showy banjo licks and gimmicks, others more suitable for guitar solos. If you aren't a strong single string player, you are serious affected by the fact that banjo is basically a 2-beat instrument, guitar goes either way, but is more suitable for 4-beat.

**Thanks:** Pianist Alex Hassan of Falls Church, VA, supplied most of the sheet music that is my main source. I also got music from Vince Giordano, leader of the famous *Nighthawks*; pianist James Dapogny; Phil Cartwright, Jim Boyer, Sue Fischer of New Orleans; Audrey Van Dyke of Alexandria VA and Potomac River Jazz Club activist. Cornetist Dick Parks of Oakton, VA, helped me with some chords.

Enjoy!!

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12/28/19

# After Awhile

1

Transcribed from Goodman rec.

Benny Goodman's Boys '29; Bud  
Freeman's famous Chicagoans '40;  
c. Bud Freeman, B. Goodman, 1928

4/4 ♩ = 124

♩ = 152

The musical score is written for piano in 4/4 time. It consists of eight staves of music. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked as ♩ = 124, and the note value for the first staff is indicated as ♩ = 152. The score includes various chords and melodic lines. Chords are written above the staff, and some are marked with a '7' indicating a dominant seventh. Some chords are marked with a 'dim' indicating a diminished chord. The score includes triplets, indicated by a '3' over a group of notes. The melody is written in a single line on a treble clef staff. The accompaniment is written in a single line on a treble clef staff. The score is transcribed from a recording by Benny Goodman's Boys '29, Bud Freeman's famous Chicagoans '40, and c. Bud Freeman, B. Goodman, 1928.

Chords and notes for each staff:

- Staff 1: Fm, Fm/G#, Fm/G, Fdim7, Fm, Bb7/F, Bb7
- Staff 2: Ab - Ab/C, Bdim7, Eb7/Bb, Eb7, Ab - Ab/C, Bdim7, Eb7/Bb, Eb7, C7/E
- Staff 3: Fm, Fm/G#, Fm/G, Fdim7, Fm, Bb7/F, Bb7
- Staff 4: Ab - Ab/C, Bdim7, Eb7/Bb, Eb7, Ab, Db, Ab, G7
- Staff 5: Cm, G7/D, Cm, G7/D, Cm, G7/D, Cm, Cm/E, F7, F#dim7
- Staff 6: Eb/G, Eb - C7/E, Bb7/F, Ab, G, F, Eb7, C7
- Staff 7: Fm, Fm/G#, Fm/G, Fdim7, Fm, Bb7/F, Bb7
- Staff 8: Ab - Ab/C, Bdim7, Eb7/Bb, Eb7, Ab, Eb7, Ab



12/28/19

12/30/19

# Ain't-Cha Glad

J. Teagarden '33;  
c. Fats Waller, 1933

4/4 ♩ = 140

**Chorus**

Musical score for the Chorus of "Ain't-Cha Glad". The score is written in 4/4 time with a key signature of one sharp (F#). It consists of 16 measures. The melody is primarily in the treble clef, with some bass clef notes in the first two staves. Chord symbols are written above the notes. Handwritten annotations include "A7" and "A6" with arrows pointing to specific notes. Trills are marked with a "3" over the notes. The chord progression is: D7, G6 - A♭dim - Am, D7, Em - A♭dim - Am, D7, G9, G+, C6, B7, A, A6, D7, G6 - A♭dim - Am, D7, G6 - A♭dim - Am, D7, G9, G+, C6, B7, A7, D9, G, F#+, Bm, G7, G♭7, Bm, Gm6, D, Ddim, Em7, A7, D7, C, D7, G6 - A♭dim - Am, D7, G6 - A♭dim - Am, D7, G9, G+, C6, B7, A7, D9, G, (D7).

**Verse**

Musical score for the Verse of "Ain't-Cha Glad". The score is written in 4/4 time with a key signature of one sharp (F#). It consists of 8 measures. The melody is primarily in the treble clef. Chord symbols are written above the notes. Handwritten annotations include "A7" and "A6" with arrows pointing to specific notes. Trills are marked with a "3" over the notes. The chord progression is: G9, F+9, E7, C9, G6, G9, F+9, E7, D, A+, Am6, D7.

Intro  
G/B Cm

Musical score for the Intro of "Ain't-Cha Glad". The score is written in 4/4 time with a key signature of one sharp (F#). It consists of 8 measures. The melody is primarily in the treble clef. Chord symbols are written above the notes. Handwritten annotations include "A7" and "A6" with arrows pointing to specific notes. Trills are marked with a "3" over the notes. The chord progression is: G/B, G/C, G/B, G/A, G/B, B♭, Am7, D7sus4.



1/22/20

# Ain't We Got Fun

3

2-beat ♩ = 158 ♩ = 148

c. R. Whiting, 1921

## Chorus

Chorus musical score in E-flat major, 2-beat time. The melody is written on a single staff with a key signature of two flats (B-flat and E-flat). The accompaniment is indicated by chords written above the staff. The chords are: E-flat, B-flat7, B-flat7, E-flat, A-flat, B7, E-flat, Gm, D7, Ddim, D7, Gm, Fm, B-flat+, E-flat, B-flat7, E-flat, A-flat, G, Cm, Fm, A-flat, D7, E-flatdim, E-flat, Cm, A-flatm6, E-flat, F9, B-flat7, E-flat.

## Verse

Verse musical score in E-flat major, 2-beat time. The melody is written on a single staff with a key signature of two flats (B-flat and E-flat). The accompaniment is indicated by chords written above the staff. The chords are: E-flat, B-flat, B-flatdim, C7, Fm, A-flatm, B-flat7, E-flat, B-flat7, E-flat, D7, Gm, Gm, E-flat, D7, Gm, B-flat, Dm, Gm7, Gm, Cm, G7, Cm, Cm7, F7, B-flat, B-flatdim, Fm, B-flat+.

# April Showers

2-beat ♩ = 132

Orig. in G

Al Jolson hit; c. 1921

## Chorus

Musical score for the Chorus of 'April Showers'. The score is written in 4/4 time, key of F major (one flat), and consists of 16 measures. The melody is written on a single staff. Chord symbols are placed above the staff: C7, F, C7, F, D7, Gm, G7, C7, Gm, C7, C7, F, D7, Gm, Gm, Bbm, F, Dm, G9, Gm7, C9, F. The melody features a mix of eighth and quarter notes, with some measures containing rests.

## Verse

Musical score for the Verse of 'April Showers'. The score is written in 4/4 time, key of F major (one flat), and consists of 16 measures. The melody is written on a single staff. Chord symbols are placed above the staff: F, Bbm, C7, F, C7, F, Bbm, C7, F, Am, Dm, Am, E7, Am, D7, C, G7, C7. The melody features a mix of eighth and quarter notes, with some measures containing rests.



1/22/19

# Baby

5

4/4 2-beat ♩ = 172

Lillie Delk Christian  
w/Armstrong; c. McHugh, 1928

## Chorus

Musical score for the Chorus of "Baby". The score is written in B-flat major (two flats) and 4/4 time. It consists of 16 measures, organized into four systems of four measures each. The melody is written on a single treble staff. Chord symbols are placed above the staff, indicating the harmonic structure. The key signature has two flats (B-flat and E-flat). The time signature is 4/4, with a tempo marking of 172 beats per minute. The score includes various chord types, including triads, dyads, and more complex chords like Gm7, Eb6/9, Bb/F, D7/F#, Cm/G, Bbdim, G7, C7, F7, and G9.

Chord progression for Chorus:

Measure 1: Bb  
Measure 2: Gm7  
Measure 3: Eb6/9  
Measure 4: Bb/F  
Measure 5: D7/F#  
Measure 6: Cm/G  
Measure 7: Bbdim  
Measure 8: Bb/F  
Measure 9: G7  
Measure 10: C7  
Measure 11: F7  
Measure 12: Bb  
Measure 13: C7  
Measure 14: F7  
Measure 15: D7  
Measure 16: G9

## Verse

Musical score for the Verse of "Baby". The score is written in B-flat major (two flats) and 4/4 time. It consists of 16 measures, organized into four systems of four measures each. The melody is written on a single treble staff. Chord symbols are placed above the staff, indicating the harmonic structure. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score includes various chord types, including triads, dyads, and more complex chords like Bb/D, Dbdim, Cm7, F7, Gm, C7, and F7.

Chord progression for Verse:

Measure 1: Bb  
Measure 2: Eb  
Measure 3: Bb/D  
Measure 4: Dbdim  
Measure 5: Cm7  
Measure 6: F7  
Measure 7: Bb  
Measure 8: Gm  
Measure 9: C7  
Measure 10: F7  
Measure 11: Bb  
Measure 12: C7  
Measure 13: F7  
Measure 14: Bb  
Measure 15: Eb  
Measure 16: Bb/D

1/2 3/11  
(recorded)

# Baby Brown

Fats Waller;  
c. Alex Hill, 1935

4/4 ♩ = 178

**Chorus**

Musical score for the Chorus of "Baby Brown". The score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as 178 beats per minute. The melody is written on a single staff. The harmony is indicated by chords written above the staff. The chords are: Eb+, Ab7, Db, Ddim, Ab, E+, Db, Eb7, Ab7, C7, Fm7, Ddim, Eb7, Eb+, Ab, Eb7, Eb+, Ab7, Db, Ddim, Ab, E+, Db, Eb7, Ab7, C7, Fm7, Ddim, Eb7, Eb+, Ab, Ab7, Ebm7, Ab7, Db, F7, Bb7, Eb7, Eb+, Ab7, Db, Ddim, Ab, E+, Db, Eb7, Ab7, C7, Fm7, Ddim, Eb7, Eb+, Ab.

**Verse**

Musical score for the Verse of "Baby Brown". The score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody is written on a single staff. The harmony is indicated by chords written above the staff. The chords are: Ab, Abdim, Bbm7, Eb7, Ab, Abdim, Bbm7, Eb7, Ab, Adim, F+, F7, Bb7, Eb7, Eb+.



1/22/19

# Back In Your Own Back Yard

7

Moderate 2-beat ♩ = 160 ♩ = 188

Al Jolson, Paul Whiteman hit;  
c. 1927

## Chorus

Musical score for the Chorus of "Back In Your Own Back Yard". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as "Moderate 2-beat" with a metronome setting of 160 or 188. The melody is composed of eighth and quarter notes, often beamed together. Chords are indicated by letters above the staff. The Chorus consists of 16 measures. The chord progression is: D+ (measures 1-2), G (measures 3-4), Gdim (measures 5-6), Am7 (measures 7-8), C+ (measures 9-10), D7 (measures 11-12), D+ (measures 13-14), G6 (measures 15-16), D+ (measures 17-18), G (measures 19-20), Gdim (measures 21-22), Am7 (measures 23-24), C+ (measures 25-26), D7 (measures 27-28), D9 (measures 29-30), G (measures 31-32), C7 (measures 33-34), G (measures 35-36), G7 (measures 37-38), Bm7 (measures 39-40), D (measures 41-42), E7 (measures 43-44), A7 (measures 45-46), D7 (measures 47-48), Cm (measures 49-50), D7 (measures 51-52), D+ (measures 53-54), G (measures 55-56), Gdim (measures 57-58), Am7 (measures 59-60), C+ (measures 61-62), D7 (measures 63-64), D9 (measures 65-66), G (measures 67-68).

## Verse

Musical score for the Verse of "Back In Your Own Back Yard". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is composed of eighth and quarter notes, often beamed together. Chords are indicated by letters above the staff. The Verse consists of 16 measures. The chord progression is: G (measures 1-2), D7 (measures 3-4), G (measures 5-6), D7 (measures 7-8), Am7/D (measures 9-10), D7 (measures 11-12), D7 (measures 13-14), Bm (measures 15-16), Am7 (measures 17-18), D7 (measures 19-20), G (measures 21-22), G7 (measures 23-24), F#+ (measures 25-26), F#7 (measures 27-28), Bm (measures 29-30), D7 (measures 31-32), Em (measures 33-34), D (measures 35-36), Am (measures 37-38), G (measures 39-40), A7 (measures 41-42), D7 (measures 43-44), D+ (measures 45-46).



# Baltimore

Bix-Tram do it in F

Bix-Tram '27  
c. McHugh, 1927

2-beat ♩ = 166

**Chorus**

Musical score for the Chorus of 'Baltimore'. The score is written in F major, 4/4 time, with a tempo of 166 beats per minute. It consists of 16 measures. The melody is written on a single staff. The harmony is indicated by chords written above the staff. The chords are: E♭, E♭7 A♭maj7 - F7 B♭9 E♭, B♭6 E♭, B♭7, B♭+, E♭, B♭7, B♭+, E♭, E♭7 A♭maj7 - F7 B♭9 E♭, B♭6 E♭, Gm, D7, Gm B♭dim B♭7, B♭9, B♭dim B♭9, E♭, E♭dim E♭, B♭9, B♭dim B♭7, C7, Cdim B♭7 B♭+, E♭, E♭7 A♭maj7 F7 B♭9 E♭, F7, F7 - E♭dim Fm7 B♭7, E♭.

**Verse**

Musical score for the Verse of 'Baltimore'. The score is written in F major, 4/4 time, with a tempo of 166 beats per minute. It consists of 16 measures. The melody is written on a single staff. The harmony is indicated by chords written above the staff. The chords are: E♭, B♭+, B♭m, C7, F9, B♭13, E♭, B♭+7, E♭, B♭+, B♭m, C7, F7, C7(b5), F13, F7, B♭7.



2/8/19

# Because My Baby Don't Mean Maybe

9

2-beat ♩ = 204

c. Donaldson, 1928

## Chorus

Musical score for the Chorus, written in 4/4 time (2-beat ♩ = 204). The key signature is one flat (Bb). The score consists of eight staves of music. Chord symbols are written above the notes. The sequence of chords is: F, Fmaj7, F6, Cdim, C7, Cdim, C7, F, Fdim, Gm7, C7, F, Fmaj7, F6, Cdim, C7, Cdim, C7, F, Bbm6, F, Fdim, A/C# (handwritten), Adim (handwritten), E7/B (handwritten), A, Adim, E7, A, Adim, C7, C+, F, Fmaj7, F6, Cdim, C7, Cdim, C7, F.

## Verse

Musical score for the Verse, written in 4/4 time (2-beat ♩ = 204). The key signature is one flat (Bb). The score consists of four staves of music. Chord symbols are written above the notes. The sequence of chords is: F, C7, F, C7, F, C7, D7, G7, C7, F, C7, F, C7, Cdim, C, G7, C, Gb7(#9), G7, C, C7.

# Beyond the Blue Horizon ( 1 )

Square 2-beat ♩ = 192

Jeanette McDonald;  
George Olsen; c. 1930

**Verse**

Chords: Dm, Gdim, Dm, Gm6, Dbdim7, Dm, Dm, Gdim, Dm, Gm6, E7(b5), D, Bbmaj7, Gm6, Bbmaj7, Gm6, Gm6, Cmaj9, Dm, Bbmaj7, Gm6, Cm9, F9, Cm9, F9, Cm7, F9, F9, F9, F7.

Verse: Blow/ whistle |||| blow// a- way,|||  
Blow// a- way/ the/ past./// |||  
Go/ engine |||| an-/y where///  
I/ don't/ care/ how/ fast,/// |||

-----  
On,/// on,// from darkness into dawn,// from  
Rain into the rain-/bow/fly// with me.///  
Gone,/// gone,/// all my grief and woe,// what  
Matter where I go/ if I am free!/// |||  
||| ||| ||| Be-

**Intro:** Do brushes to sound like a train, start slowly and increase speed to tempo.



218/19

# Beyond the Blue Horizon ( 2 )

10

## Chorus

Chorus:

(Be-) Yond// the blue// hor- i-/// zon//  
 Waits// a beautiful day. /// /// Good-  
 Bye// to things// that bore/// me.///  
 Joy/ is/ waiting// for/// me.// |

-----

See// a new// hor- i-/// zon.///  
 |My life has only begun. /// /// Be-  
 Yond// the blue// hor- i-/zon/ lies/ a/  
 Set-/// tine/// Sun./// ///|

**Black Bottom ( 1 )****Charleston** ♩ = 192Johnny Hamp's Kentuckians;  
c. Ray Henderson, 1926

**intro**

**Verse**

(Oh the) Black bottom of the Swanee River,  
sometimes likes to shake and shiver but it  
Makes the folks all feel like struttin' a- round./// /By watchin'  
They/ found a way to imitate it. I know they ex- aggerate it, but I  
Wish that you could see the dance that they found./// /||Ev'ry

High brown gal and her bon bon buddies,  
go down where the flats are muddy, to  
Do a dance that soon will be re- knowned./// /They call it



# Black Bottom ( 2 )

11

## Chorus

(They call it) Black| bottom, a new| twister, it's  
 sure| got 'em and oh| sister. They  
 Clap their hands and do a raggedy trot||| hot.|||  
 Old fellows with lumbago and high yellows a- way they go, they  
 Jump right in and give it all that they've got.||| |they say that

When that river bottom covered with ooze./// starts in to squirm,  
 Couples dance and that's the movement they use./// |||

Black| bottom, a new| rhythm, when you| spot 'em you go| with 'em, and  
 Do that black black bottom all the day long.||| |||

# Best Things In Life Are Free

2-beat ♩ = 208

George Olsen '27;  
c. DeSylva, Brown,  
Henderson, 1927**Chorus**

Musical score for the Chorus of "Best Things In Life Are Free". The score is written in 4/4 time, with a tempo of 208 beats per minute. The key signature is one sharp (F#). The melody is written on a single staff. The accompaniment is indicated by chords written above the staff. The chords are: G+, C, Cmaj7, C, A♭7, G7, Dm, F, G7, G9, G7(♭9), C, G7, C7, Fmaj7, D7, F, G9, C, Cm/A, Bm/G#, B♭m/G, Am/F#, Dm7, C, F/D, G7, C. There are some handwritten annotations: "A♭" above the Cm/A chord and "D7" above the F/D chord.

**Verse**

Musical score for the Verse of "Best Things In Life Are Free". The score is written in 4/4 time, with a tempo of 208 beats per minute. The key signature is one sharp (F#). The melody is written on a single staff. The accompaniment is indicated by chords written above the staff. The chords are: F6, C, Em, Am, D7, Em7, A7, G, C+9 D7, F6, G9, G+. There are some handwritten annotations: "D7" above the D7 chord and "A7" above the A7 chord.



2/9/20 1008 PM

# Blue (And Broken Hearted)

13

♩ = 122

4/4, lilting 2-beat ♩ = 114

c. Lou Handman, 1922

## Chorus

The Chorus section consists of 16 measures across 8 staves. The key signature is B-flat major (two flats). The time signature is 4/4, with a lilting 2-beat feel. The melody is written in treble clef. Chord changes are indicated above the staff. The sequence of chords is: Bb, A7 (Gb7(#9)), Gdim7, D+, D7, G+, G7, Cm, Cm7, Cm7(b5), F7, Bb, F7, Bb(add9), Cdim, Gm, C9, C7, F13, F+, Bb, A7, Gdim7, D+, D7, G+, G7, Cm, Cm7, Cm7(b5), Bbdim, Bb, Cdim, Gm, Cdim, Gm, Cdim, Gm, Ebm, F13, Bb, Gb7, Bb.

## Verse

The Verse section consists of 16 measures across 5 staves. The key signature is B-flat major (two flats). The time signature is 4/4, with a lilting 2-beat feel. The melody is written in treble clef. Chord changes are indicated above the staff. The sequence of chords is: Bb, C7, F7, F+, Gm, Gdim, F9, F+, Bb, C7, F7, F+, Bb, Dm, Em7(b5), A+, A7, Dm, G9, F, Dm, Gbdim, Gm7/C, C6, C7, F7, F+.



## Blue Again

Lilting 2-beat

Records did it at 132 +. At 100 it's a pretty ballad. Verse = chords from Revellers record--sheet music chords are ugly

L. Armstrong '31;  
c. McHugh, 1930

♩ = 100

Chorus

Chorus

Chords: C, G7, C, Dm7, G7, C, C+, Am, F, G7, C, G+, C, G7, C, Dm7, G7, C, C+, Am, F, G7, C, C7, F, Fm, Bb9, D7, G7, G+, C, G7, C, Dm7, G7, C, C+, F, G7, C.

Verse

Verse

Chords: Cm, Bbm, Gm, Bbm, Cm, Cm, Bbm, Gm, Bbm, Cm, Gm, Fm, G7, Gm, Fm, G7, Gm, Fm, G7, Ab7, Cm - Ab7, G7, Cm, Bbm, Gm, Bbm, Cm, Cm, Bbm, Gm, Bbm, Cm, Gm, Fm, G7, Gm, Fm, G7, G7, Ab7, G7, C, G13, G+.



2/9/20 100 BPM

# Blue Prelude

15

Bing Crosby;  
c. Joe Bishop, 1933

"In 2", but play in even 4/4 style

♩ = 132

Chords and musical notation across 10 staves:

- Staff 1: A7, Dm, E7, Gm6, A7
- Staff 2: Dm, Bb7, A7, F+, Dm, A7
- Staff 3: Dm, E7, Gm6, A7
- Staff 4: Dm, Bb7, A7, F+, Dm, A7
- Staff 5: Dm, Fm, Dm, A7
- Staff 6: Dm, Bb9, A7, Bb7, A7
- Staff 7: Bb7, Dm7, Dm6, A7
- Staff 8: Bb7, A7, Dm, A7
- Staff 9: Dm, E7, Gm6, A7
- Staff 10: Dm, Bb7, A7, F+, Dm

Blue Room

Moderate 2-beat ♩ = 160

c. Rodgers, 1926

**Chorus**

Musical score for the Chorus of "Blue Room". The score is written in 4/4 time with a key signature of one flat (Bb). It consists of 16 measures. The melody is written on a single staff, and the harmony is indicated by chords written below the staff. The chords are: F, C7, F, C7, F, F7, Bb, Gm7, Dm7, G7, C7, F, C7, F, F7, Bb, Gm7, F, Gm7, C7, F. The melody starts on a whole note F, followed by a series of eighth and quarter notes, ending on a whole note F.

**Verse**

Musical score for the Verse of "Blue Room". The score is written in 4/4 time with a key signature of one flat (Bb). It consists of 16 measures. The melody is written on a single staff, and the harmony is indicated by chords written below the staff. The chords are: Fmaj7, Bb, Fmaj7, Bb, Fmaj7, Bb, F, Bb, F, D7, Gm, D7, Gm, D7, Gm7, C13, F6, C7, Fmaj7, Bb, Fmaj7, Bb, Fmaj7, Bb, Gm9, C7. The melody starts on a whole note F, followed by a series of eighth and quarter notes, ending on a whole note F.



2/9/26

# Blues In My Heart

17

4/4 ♩ = 108 ♩ = 116

Mills Blue Rhythm Band;  
c. King Carter, 1931

## Chorus

Chorus

Chords: F7, B♭7, Fm7, B♭7, A7, A♭7, Gm7, G♭m7, Fm7, B♭7, E♭9, F7, F+, B♭, E♭6/9 (Cm7), F7, B♭7, A7, A♭7, Gm7, G♭m7, Fm7, B♭7, E♭9, F7, F+, B♭, E♭6/9 (Cm7), F7, E♭7, B♭m7, E♭7, D7, D♭7, Cm7, Bm7, B♭m7, E♭7, A♭7, D♭7, G♭7, F+, B♭+, F+, C7, G♭7, F+, B♭7, Fm7, B♭7, A7, A♭7, Gm7, G♭m7, Fm7, B♭7, E♭9, F7, F+, B♭, E♭9, B♭.

## Verse

Verse

Chords: Dm, A7, Dm, A7, 4 Dm, A7, A+, A7, D7, Am7, D7, 8 Gm, D7, Gm, D7, 12 Gm, D7, D+, D7, G7, Dm7, G9, C7, F9, B♭7, Gm7, C7, F9, B♭7, G7(b5), C7, F9, B♭7, E♭13, D♭7, C13, E♭6/9, Fdim, F7.

3/27/20  
60 BPMBlues Serenade, A

4/4 ♩ = 100

Bing Crosby '38;  
c. Frank Signorelli, 1935**Chorus**

Chorus musical notation (first system):

Chords: E $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ + A $\flat$  A $\flat$ m E $\flat$  B7 B $\flat$ 7 E $\flat$  B7 B $\flat$ 7

Chorus musical notation (second system):

Chords: E $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ + A $\flat$  A $\flat$ m E $\flat$  B7 B $\flat$ 7 E $\flat$  E $\flat$ 7

Chorus musical notation (third system):

Chords: A $\flat$  A $\flat$ m E $\flat$  C7 A7 B7 B $\flat$ 7

Chorus musical notation (fourth system):

Chords: E $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ + A $\flat$  A $\flat$ m E $\flat$  B7 B $\flat$ 7 E $\flat$

**Verse**

Verse musical notation (first system):

Chords: E $\flat$  Fm Gm A $\flat$  G7G $\flat$ 7 F7 B $\flat$ 7 E $\flat$  F7 B $\flat$ 7

Verse musical notation (second system):

Chords: E $\flat$  Fm Gm A $\flat$  G7G $\flat$ 9 F9 B $\flat$ 7 E $\flat$

Verse musical notation (third system):

Chords: Fm C7 Fm E $\flat$  F7 B $\flat$ 7



19

c. H. Warren, 1933

## Chorus

**Verse**

**Verse**



2/15/19

# Breezin' Along With the Breeze

♩ = 148

Square 2-beat; good shuffle or 4-beat

c. 1926

♩ = 160

**Chorus**

Musical score for the Chorus of "Breezin' Along With the Breeze". The score is written in 4/4 time with a key signature of one flat (Bb). It consists of eight staves of music. The melody is primarily in the treble clef, with some staves featuring a bass clef for lower notes. Chord symbols are placed above the staves: F, A7, D7, G9, C13, Dm, F, Db7, C7, F, A7, D7, G9, C13, Dm, F, F7, Bb, Bbm, F, Dm, G9, C7, F, A7, D7, G7, C9, Dm, F. The melody features a mix of eighth and sixteenth notes, often beamed together, and some longer note values.

**Verse**

Musical score for the Verse of "Breezin' Along With the Breeze". The score is written in 4/4 time with a key signature of one flat (Bb). It consists of four staves of music. The melody is primarily in the treble clef. Chord symbols are placed above the staves: F, G7, C7, F Dm F, G7, Bbm, C7, F, C+, F, G7, C7, F Dm F, G7, C7, C+. The melody features a mix of eighth and sixteenth notes, often beamed together, and some longer note values.



2/15/19 983km

# Brown Eyes Why Are You Blue

21

2-beat ♩ = 198

c. Geo. Meyer, 1925

## Chorus

Musical score for the Chorus of "Brown Eyes Why Are You Blue". The score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The tempo is 198 beats per minute, and the time signature is 2-beat. The key signature is one sharp (F#). The score consists of 16 measures. The notes are: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half), E5 (half), F#5 (half), G5 (half), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (half), F#6 (half), G6 (half), A6 (half). The chords are: G, Ddim, D7, D13, G, Gdim, A7, D7, D9, D+, G, B7, Em, A7, D7, D13, D7, G, Ddim, D7, D13, G9, G+, Am, E7, Am, C, Cm(maj7), Cm6, G, A7, Gdim, G, E7, Am, Ddim, D7, Bm, G.

## Verse

Musical score for the Verse of "Brown Eyes Why Are You Blue". The score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The tempo is 198 beats per minute, and the time signature is 2-beat. The key signature is one sharp (F#). The score consists of 16 measures. The notes are: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half), E5 (half), F#5 (half), G5 (half), A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter), E6 (half), F#6 (half), G6 (half), A6 (half). The chords are: G, Cm6, G, Cm6, G, G+, E7, Am, E7, Am, Dm6, Am, Dm6, A7, D9.



## Button Up Your Overcoat

2-beat; 4/4 swing ♩ = 160

c.1928

## Chorus

Chorus

Chords: G, D7, C, G, A7, F#m, Gdim, D7, Gdim, D7, G, A7, D7, G, D7, C, G, A7, F#m, Gdim, D7, Gdim, D7, G, G7, C, G, Em7, A7, D7, Em7, D9, Bm, C, C#, G, D7, C, G, A7, F#m, Gdim, D7, Gdim, D7, G, C, G.

## Verse

Verse

Chords: C, Dm7, G7, Dm7, G7, C, G7, C, Dm7, G7, Dm7, G7, Em, Em7, A7, D7.



2/15/20  
100 BPM

# By the Fireside (In the Gloaming)

23

Lilting 2-beat ♩ = 104

Al Bowlly, Rudy Vallee;  
c. Ray Noble, 1932

## Chorus

Musical score for the Chorus, written in 4/4 time with a key signature of one flat (Bb). The melody is on a single staff. Chords are indicated above the staff. The score consists of 16 measures.

Measures 1-4: F, Cdim7, C7/G, C13

Measures 5-8: F(add9), A7, Gm, E7/B

Measures 9-12: F/C - Ddim7, Dm, Gm7, C7 - Cdim7, C7/Bb, F/A

Measures 13-16: Dm, G9, Gm/C, Cdim7, C7

Measures 17-20: F, Cdim7, C7/G, C13

Measures 21-24: F(add9), A7, Gm, E7/B

Measures 25-28: F, F/A, D+7, D7, Gm, Gbdim7, Gm, E7/B

Measures 29-32: F/C, Gm, C13, F

## Verse

Musical score for the Verse, written in 4/4 time with a key signature of one flat (Bb). The melody is on a single staff. Chords are indicated above the staff. The score consists of 8 measures.

Measures 1-4: Gm, C7, F, Gm, C7, F

Measures 5-8: Gm, C7, F, G7/D, C7sus4, C+

# Can't Help Lovin' That Man

*Languidly slow* ♩ = 92

c. Kern, 1926

**Chorus**

Chorus musical score in E-flat major, 4/4 time. The melody is written on a single staff. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked 'Languidly slow' with a quarter note equal to 92 beats per minute. The score consists of 16 measures. The chord progression is as follows:

- Measures 1-2: E $\flat$
- Measures 3-4: Cm $^7$  Fm $^7$  B $\flat^7$  E $\flat$
- Measures 5-6: Cm $^7$  A $\flat^6$  A $\flat$ m $^6$
- Measures 7-8: E $\flat$  Cm B $^9$  B $\flat^7$  E $\flat$
- Measures 9-10: E $\flat$  Cm $^7$  Fm $^7$  B $\flat^7$  E $\flat$  Cm $^7$  A $\flat^6$  A $\flat$ m $^6$
- Measures 11-12: E $\flat$  Cm B $^9$  B $\flat^7$  E $\flat$
- Measures 13-14: A $\flat^6$  A $\flat$ dim E $\flat$  F $^7$
- Measures 15-16: E $\flat$  E $\flat$ dim B $\flat^7$

**Verse**

Verse musical score in E-flat major, 4/4 time. The melody is written on a single staff. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked 'Languidly slow' with a quarter note equal to 92 beats per minute. The score consists of 16 measures. The chord progression is as follows:

- Measures 1-2: E $\flat$  E $\flat^7$  F $^9$  B $\flat^7$  E $\flat$  E $\flat^7$
- Measures 3-4: A $\flat$  A $\flat$ m E $\flat$
- Measures 5-6: B $\flat^7$  A $\flat^7$  B $\flat^7$  A $\flat^7$  A $\flat^6$  E $\flat$

Originally done with a bounce, but usually played slow, to take advantage of the beautiful melody.  
Other tunes from Showboat: Make believe, Ol' man river, Why do I love you.



2/15/20

# Cecelia

25

Lilting 2-beat ♩ = 144

c. 1925

## Chorus

Musical score for the Chorus of 'Cecelia'. The score is written in 4/4 time with a tempo of 144 beats per minute. It consists of eight staves of music. The key signature is one flat (B-flat). The melody is written in the treble clef. The chords are indicated by letters above the notes. The sequence of chords is: C, Am, C, Gdim, G7, G9, Dm, G7, Dm, G+, C, Em, Cdim, G7, G7, G9, C, G7, Cdim, G7, F7, G7, Cdim, G7, C, Am, C, Gdim, G7, G9, Dm, G7, Dm, G+, E7, Am, D9, D7, B7, C, A7, G7, G+, C. The melody features a mix of eighth and quarter notes, with some measures containing rests.

## Verse

Musical score for the Verse of 'Cecelia'. The score is written in 4/4 time with a tempo of 144 beats per minute. It consists of four staves of music. The key signature is one flat (B-flat). The melody is written in the treble clef. The sequence of chords is: C, Dm, G9, Dm7, G9, Dm7, G7, Dm6, F, G9, C, C6, C, E, Am, D7, G, Em, Am, D7, G, G+. The melody features a mix of eighth and quarter notes, with some measures containing rests.

3/26/20  
70 BPM

# Changes

2-beat ♩ = 198

Bix w/Paul Whiteman;  
c. Donaldson, 1927**Verse**

Musical notation for the Verse section, consisting of four staves. The key signature has one flat (Bb) and the time signature is 4/4. The notation includes various chords and melodic lines. The chords are: Cm, Eb7, Ab7, G7, C, Cm, Eb7, Ab7, G7, C, Ab7, C, Ab7, Em Ebm G7, Cm, Eb7, Ab7, G7, C C/G F(add9)/A G7/B.

**Chorus**

Musical notation for the Chorus section, consisting of ten staves. The key signature has one flat (Bb) and the time signature is 4/4. The notation includes various chords and melodic lines. The chords are: Em Ebm Dm Em, Ebm Dm Am Abm Gm, Em Ebm Dm Em, Ebm Dm Am Abm Gm, F7, F+, Bbmaj7, F7, F+, Bbmaj7, (G7), C, Eb, Ab7, C, G7, C, Eb, Ab7, C, G7, Em Ebm Dm Em, Ebm Dm Am, E7, A7, D7, G7, G+, C.



3/26/20  
70 bpm

# Cherry

27

4/4 ♩ = 172

Orig. Eb. Reissued 1944, then '55 in C w/ new lyrics.  
1941 Larry Clinton stock chart.had different lyrics.

c. Don Redman, 1928

## Chorus

Musical score for the Chorus of 'Cherry'. The score is written in 4/4 time with a key signature of one flat (Bb). It consists of 16 measures across 8 staves. The melody is written in treble clef. Chord symbols are placed above the notes. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, the fourth staff contains measures 13-16, the fifth staff contains measures 17-20, the sixth staff contains measures 21-24, the seventh staff contains measures 25-28, and the eighth staff contains measures 29-32. The chords are: C, C6, B7, C, (Gm A7), D9, D7, Dm7, Cdim, C, Dm7, G7, C, C6, B7, C, (Gm A7), D9, D7, Dm7, Cdim, C, Ebdim, E7, A7, D7, D13, G7, G13, C, C6, B7, C, (Gm A7), D7, Dm7, Cdim, C.

## Verse

Musical score for the Verse of 'Cherry'. The score is written in 4/4 time with a key signature of one flat (Bb). It consists of 16 measures across 3 staves. The melody is written in treble clef. Chord symbols are placed above the notes. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The chords are: C6, (Am7), Dm7, G7, 1. C, 2. C7, F, Dm7(b5), C, Gm6, A7, D7, Am7, D7, Dm7, G7.

Charley My Boy ( 1 )

2-beat ♩ = 218

Eddie Cantor '24;  
c. Fiorito, Kahn, 1924**Chorus**

Chorus:

1. Charley my boy // Oh/ Charley my boy. /// You  
 Thrill me,/ you chill me/ with shivers of joy. ///  
 |You've got that kinda sorta bit of a way ///|  
 |That makes me takes me, tell me what shall I say. ///|  
 And when we dance // I/ read in your glance /// sweet  
 Pages/ and ages/ of love and romance. ///|  
 |They tell me Romeo was some lover too ///|  
 |But boy he should have taken lessons from you. ///|  
 You seem to start // where/ others get through. ///|  
 Oh/// Charley my boy. ///|

**Chorus:**

1. Charley my boy // Oh/ Charley my boy. /// You  
 Thrill me,/ you chill me/ with shivers of joy. ///  
 |You've got that kinda sorta bit of a way ///|  
 |That makes me takes me, tell me what shall I say. ///|  
 And when we dance // I/ read in your glance /// sweet  
 Pages/ and ages/ of love and romance. ///|  
 |They tell me Romeo was some lover too ///|  
 |But boy he should have taken lessons from you. ///|  
 You seem to start // where/ others get through. ///|  
 Oh/// Charley my boy. ///|



3/26/20

# Charley My Boy ( 2 )

28

## Verse

## Verse:

1. Charlie is an ordinary fellow to most ev'ry one but  
Flo,/// // his/ Flo./// //

She's convinced that Charley is a very extra- ordinary  
Beau,/// // some/ beau./// //

|And ev'ry evening in the dim/// light///

|She has a way of putting him/// right.///

2. Charley's Dad and Mother and his  
sister and his brother call him

Pest,/// // just/ pest./// //

While his girl's re- lations say if

he would stay a- way we'd have some

Rest,/// //some/ rest.///

|Her father's cleaning up his ri-/// fle,///

|But she says Dearie that's a tri-/// fle.///

## Chorus: [1st 4 lines the same]

2. And when we dance // // read in your glance /// Sweet  
Notions/ and oceans/ of love and romance. ///

|My mother told me that I shouldn't be kissed ///

|But then your coaxing ways are hard to resist ///

My lips refuse // but/ your eyes insist. ///

Oh/// Charley my boy. /// //



3/26/19/706m

## Chloe

2-beat ♩ = 100

Key tempo to  
Chor. line 8

Not the Spike Jones Version--it's a mournful ballad

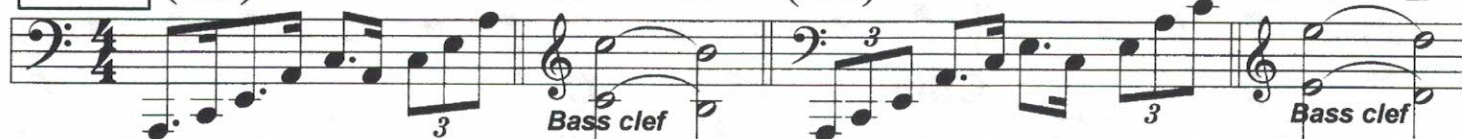
c. Moret, 1927

## Verse

(Am)

Fm<sup>6</sup>E<sup>7</sup>

(Am)

D<sup>b7</sup>(#9)E<sup>7</sup>

Am

Em

F

C

F<sup>7</sup>Cmaj<sup>7</sup>C<sup>7</sup>F<sup>7</sup>E+ E<sup>7</sup>

(Am)

Fm<sup>6</sup>E<sup>7</sup>

(Am)

D<sup>b7</sup>(#9)E<sup>7</sup>

Am

Em

F

C

D<sup>7</sup>D<sup>13</sup>G<sup>7</sup>

Gdim

G<sup>7</sup>

Gdim

## Chorus

G<sup>7</sup>

Em

G<sup>7</sup>

Em

G<sup>7</sup>C<sup>7</sup>B<sup>b</sup>

F

Gm<sup>6</sup>

C+



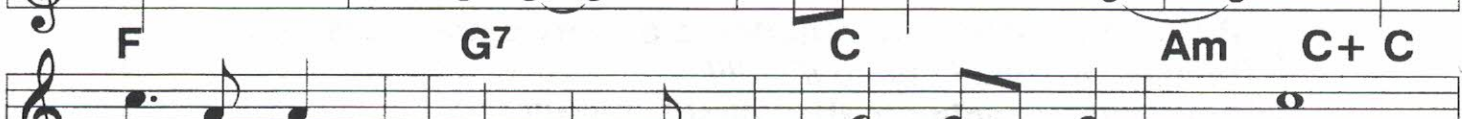
F

G<sup>7</sup>

C

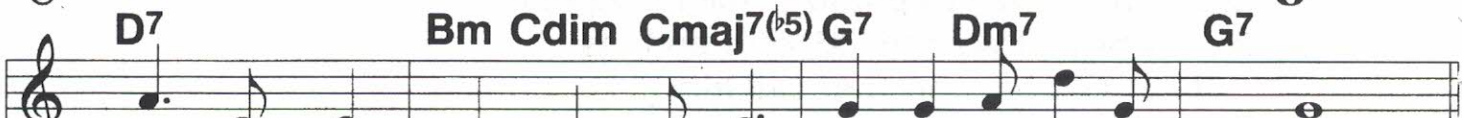
Am

C+ C

D<sup>7</sup>

Bm

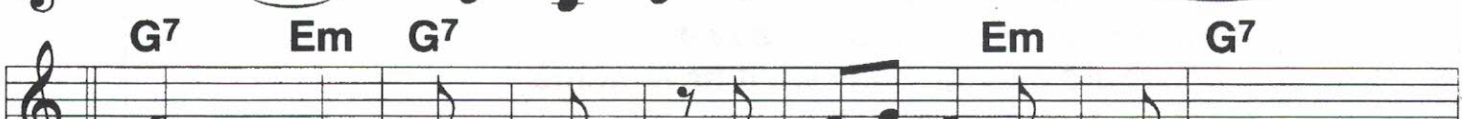
Cdim

Cmaj<sup>7</sup>(b5)G<sup>7</sup>Dm<sup>7</sup>G<sup>7</sup>G<sup>7</sup>

Em

G<sup>7</sup>

Em

G<sup>7</sup>C<sup>7</sup>

Am

C<sup>7</sup>

Cdim

C<sup>7</sup>

F

Am<sup>6</sup>D<sup>7</sup>

C

A<sup>7</sup>G<sup>7</sup>

Em

G<sup>7</sup>

F

D<sup>9</sup>G<sup>7</sup>

C





3/26/19

# Clap Hands, Here Comes Charley

30

2-beat ♩ = 212

c. j. Meyer, 1926

**Chorus**

Musical score for the Chorus, consisting of 8 staves of music. The key signature has one sharp (F#), and the time signature is 2-beat. The music is written in treble clef. The chords and notes are as follows:

- Staff 1: C, F7, C, F7
- Staff 2: C, A7, D7, G9, C, G, F, G7
- Staff 3: C, F7, C, F7
- Staff 4: C, A7, D7, G9, C
- Staff 5: Am, F7
- Staff 6: A7, D7, G7
- Staff 7: C, F7, C, F7
- Staff 8: C, A7, D7, G9, C

**Verse**

Musical score for the Verse, consisting of 4 staves of music. The key signature has one sharp (F#), and the time signature is 2-beat. The music is written in treble clef. The chords and notes are as follows:

- Staff 1: C, Dm7, C, C, Dm7, C
- Staff 2: C, Cdim, G7, D7, G, G7
- Staff 3: C, Dm7, C, B7, Em, Cm
- Staff 4: G, Cm, G, D7, G, G7



Collegiate Sam ( 1 )

2-beat ♩ = 232

Harry Reser '29;  
c. Coots, 1929**Chorus**

Chorus musical notation (10 staves) with chords: C, B7, E7, A7, D7, G7, G+, C6, G+9, B7, G7, C, B7, E7, A7, D7, G7, G+, C, F7, C, G7, C7, F, F7, C, G7, C7, C+, F, F7, G, Am7(b5), G7, Adim, G7, C, B7, E7, A7, D7, G7, G+, C, F7, C.

**Verse**

Verse musical notation (4 staves) with chords: C, G6, C6, Em, C6, B(add9), C6, Gdim7, G7, C, C, G6, C6, Em, C6, B(add9), C6, G, Ddim, D7, Dm7(b5), G7, Cdim, G7.



**Patter**

The musical score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), indicating G major. The tempo/mood is indicated by the word "Patter" in a box. The score consists of eight staves of music. The chords are written above the staff, and the melody is written below. The chords are: G, (Em7 G), D7, D7, A7, D7, G, D+, G, (Em7 G), D7, D7, A7, D7, G, Am C7, B7, Em, Cm Eb7, D7, (Cdim), G, (Fdim), D7, G, (Em7 G), D7, D7, A7, D7, G, G7.

If you want to do a 20s "collegiate" tune, "Doin' the raccoon" is a much funnier vocal. However, with or without the "patter" or even the verse, this is a good instrumental tune. Reser doesn't solo on the record, but the band (Syncopators) is great.

# Concentratin' On You

4/4 ♩ = 160

c. Waller, 1931

**Chorus**

Chorus musical score in B-flat major, 4/4 time. The melody is written on a single staff. The key signature has two flats (B-flat and E-flat). The tempo is 160 beats per minute. The chord progression is as follows:

Measures 1-4: E<sup>b</sup> maj<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> F<sup>9</sup>

Measures 5-8: Fm<sup>9</sup> B<sup>b</sup>7 Fm B<sup>b</sup>7 Fm<sup>9</sup> B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>7 B<sup>b</sup>+

Measures 9-12: E<sup>b</sup> maj<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> F<sup>7</sup>

Measures 13-16: Fm<sup>9</sup> B<sup>b</sup>7 Fm<sup>9</sup> B<sup>b</sup>7 Fm<sup>9</sup> B<sup>b</sup>7 E<sup>b</sup>

Measures 17-20: G D<sup>7</sup> G D<sup>7</sup>

Measures 21-24: G D<sup>7</sup> Gm B<sup>b</sup>dim B<sup>b</sup>7

Measures 25-28: E<sup>b</sup> maj<sup>7</sup> C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> F<sup>7</sup>

Measures 29-32: Fm<sup>9</sup> B<sup>b</sup>7 Fm<sup>9</sup> B<sup>b</sup>7 Fm<sup>9</sup> B<sup>b</sup>7 E<sup>b</sup>

**Verse**

Verse musical score in B-flat major, 4/4 time. The melody is written on a single staff. The key signature has two flats (B-flat and E-flat). The tempo is 160 beats per minute. The chord progression is as follows:

Measures 1-4: E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>7

Measures 5-8: A<sup>b</sup> E<sup>b</sup> B<sup>b</sup>m C+ C<sup>7</sup> F<sup>9</sup> B<sup>b</sup>7

Measures 9-12: Fm C<sup>7</sup> Fm F<sup>7</sup> B<sup>b</sup>7 B<sup>b</sup>dim B<sup>b</sup>7 B<sup>b</sup>+



# Cooking Breakfast For the One I Love

33

Fanny Brice;  
c. 1930

2-beat ♩ = 138 ♩ = 176 ♩ = 202

## Chorus

Chorus musical notation (10 staves):

- Staff 1: F, F6, D<sup>b</sup>7, F, Dm, D<sup>b</sup>7
- Staff 2: C7, Gm7, C7, G7, C7, F, D<sup>b</sup>7, C7
- Staff 3: F, F6, D<sup>b</sup>7, F, Dm, D<sup>b</sup>7
- Staff 4: C7, Gm7, C7, G7, C7, F, F7, Cm, A<sup>b</sup>7
- Staff 5: F7, Cm6, F13, B<sup>b</sup>(add9), B<sup>b</sup>
- Staff 6: D7, G9, C7
- Staff 7: F, F6, D<sup>b</sup>7, F, Dm, D<sup>b</sup>7
- Staff 8: C7, Gm7, C7, G7, C7, F
- Staff 9: Gm, Gm6, D7, Gm, Gm6, D7
- Staff 10: G7, Dm7, G7, C7, G9, C7

## Verse

Verse musical notation (4 staves):

- Staff 1: F, F7, B<sup>b</sup>, B<sup>b</sup>m, F, F7, B<sup>b</sup>, B<sup>b</sup>m
- Staff 2: F, C7, F7, G7, C7, F, F7, D7
- Staff 3: Gm, Gm6, D7, Gm, Gm6, D7
- Staff 4: G7, Dm7, G7, C7, G9, C7



# Coquette

3/27/20

2-beat ♩ = 134 - 144

Bix-Whiteman;  
c. Carmen Lombardo, 1928**Chorus**

Handwritten notes: Eb, Fm7, Bb7, Bb6, Bb7, Bb6, Bb+, Eb, Bb6, Bb7, Bb6, Bb+, Eb, F7, Bb7, Bb6, Bb7, Bb6, Bb+, Eb, Abmaj7, Eb+, Ab, F7, F9, Bb9, Bb7, Bb9, Bb+, Eb, Bb6, Bb7, Bb6, Bb+, Eb.

The Chorus section consists of 12 staves of music in 4/4 time. The key signature has three flats (Bb, Eb, Ab). The melody is written in treble clef. Chords are indicated above the notes. There are several triplets marked with a '3' and a bracket. Handwritten annotations include 'Eb' at the top, 'Fm7' on the first staff, and various chord changes like 'Bb7', 'Bb6', 'Bb7', 'Bb6', 'Bb+', 'Eb', 'Bb6', 'Bb7', 'Bb6', 'Bb+', 'Eb', 'F7', 'Bb7', 'Bb6', 'Bb7', 'Bb6', 'Bb+', 'Eb', 'Abmaj7', 'Eb+', 'Ab', 'F7', 'F9', 'Bb9', 'Bb7', 'Bb9', 'Bb+', 'Eb', 'Bb6', 'Bb7', 'Bb6', 'Bb+', 'Eb'.

**Verse**

Handwritten notes: Eb, D, Fm6, C, F7, Abm6, Bb7, Eb, Ab, Bb7, Eb, Ab, Eb, F7, Bb7, Fm7, Bb7.

The Verse section consists of 3 staves of music in 4/4 time. The key signature has three flats (Bb, Eb, Ab). The melody is written in treble clef. Chords are indicated above the notes. Handwritten annotations include 'Eb', 'D', 'Fm6', 'C', 'F7', 'Abm6', 'Bb7', 'Eb', 'Ab', 'Bb7', 'Eb', 'Ab', 'Eb', 'F7', 'Bb7', 'Fm7', 'Bb7'.



3/28/20

60 BPM

# Cottage For Sale, A

35

4/4 2-beat ♩ = 82

Billy Eckstine;  
c. W. Robison, 1930

## Chorus

Handwritten notes above the first staff: 2 3 4 +

Chord symbols for Chorus:

Staff 1: Cm7, Gm, G9, C7, Gdim7, C7, A♭m6

Staff 2: E♭9, D♭7, A♭6, A♭m, B♭7, F9, B♭7, E♭

Staff 3: Cm7, Gm, G9, C7, Gdim7, C7, A♭m6

Staff 4: E♭9, D♭7, A♭6, A♭m, B♭7, F7, F9, B♭13, E♭

Staff 5: G+, Fm7, Fm9, G7, C9, B♭dim, B♭m6/9, C7

Staff 6: F7, B♭9, B♭dim, B♭7

Staff 7: Cm7, Gm, G9, C7, Gdim7, C7, A♭m6

Staff 8: E♭9, D♭7, A♭6, A♭m, B♭7, F9, B♭13, E♭

## Verse

Chord symbols for Verse:

Staff 1: Fm7(b5), Gm, B♭13, Fm9, Gm, Adim, B♭7, E♭ - - D♭dim

Staff 2: A♭, A♭m, Gm, Fm9, Gm, F7, Gm, D, Ddim, B♭7

3/28/19 120 bpm  
**Cows May Come And Cows May Go ( 1 )**

2-beat ♩ = 218

Verse

c. H. Von Tilzer, 1915

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked as 120 bpm. The score consists of 16 measures. Chord symbols are placed above the staff: Bb (measures 1-2), Fdim (measures 3-4), F7 (measures 5-6), Eb (measure 7), Abm (measure 8), F7 (measures 9-10), Bb (measures 11-12), Eb (measures 13-14), C7 (measures 15-16), F (measures 17-18), F7 (measures 19-20), Fdim (measures 21-22), F (measures 23-24), and Cdim (measures 25-26). The melody features eighth and quarter notes, with some measures containing beamed eighth notes and others containing half notes or whole notes.

**Verse:**

Seated in a coun-/try/ lane,///  
 Joey and his sweet-/heart/ Jane.///  
 He whispered fond /words/as true lovers will ///  
 Watching the cows /com-/ing home from the hill.  
 ///  
 He said "Listen Jan-/ie/ dear,///  
 As a cow and calf/ drew/ near.///  
 Just as these two /love/ I love you said Joe. ///Then  
 Jane smiled as he /whis-/pered low.///

Verse 2 and Chorus 2 on separate lyrics sheet.



# Cows May Come And Cows May Go ( 2 )

36

## Chorus

### Chorus:

Cows/ may come, /// cows/ may go. / But/ the

Bull/ will go /on/ for- ev-/// er.///

Down in Mexi- co I know that you'll make a hit,///

No one else can throw the bull like you I'll/ ad- mit.///

I/ may be /a little green/ you see, /but/ you

Cannot/ fix me/ no/ nev-/// er.///

Modern love is just a bluff,/ nothing new the same old stuff./

Cows/ may come, /// cows/ may go. / But/ the

Bull/ will go /on/ for- ev-/// er.///

# Crazy Words, Crazy Tune ( 1 )

Charleston, 2-beat ♩ = 182

c. Ager, 1926

## Chorus

## Chorus:

2. N'poleon| marched his men,| turned around and he said to them:  
Vo-/do-de-o vo-do-do-de-o do./// ///|

Washington at Valley Forge,| freezing cold but up spoke George:  
Vo-/do-de-o vo-do-do-de-o do./// |Remember

Pat-/rick/ Hen-/ry/ in that speech,| that famous speech,|  
Cried "Give/ me, give/ me/ liberty or Black/ bottom."

You all heard/ yesterday| what did President [George Bush] say?  
Vo-/do-de-o vo-do-do-de-o do./// ///|



# Crazy Words, Crazy Tune ( 2 )

37

2-beat ♩ = 182

Intro

Chords: C7 F C7

Verse

Chords: F C7 F C7 F Bb F C7 F Dm F7 Bb F7 Bb F7 Bb F G7 C7

Verse:

1. |There's a guy I'd like to kill.| |If he doesn't stop, I will.|  
 |Got a uku- le-/le and a voice that's loud and shrill.//|  
 |"Cause he lives next door to me,| |and he keeps it up till three.|  
 |With his uku- le-/le and a funny melod- y.//|  
 2. |I have begged that guy to stop,| |I have even called a cop.|  
 |Told my dog "Go sic/ him", but the darn dog wouldn't go.//|  
 |But tonight will be the end.| |Yes sire 'cause I intend|  
 |To go up and kick/ him in the vo-de-do-do- do.//|

Chorus:

1. Crazy words,| crazy tune,| all that you'll ever hear him croon/ is  
 Vo-/do-de-o vo-do-do-de-o do./// Vo-do-do.|  
 Sits around| all night long| sings the same words to ev'ry song.|  
 Vo-/do-de-o vo-do-do-de-o do./// |His uku

-----  
 Le-/le/ dai-/ly,/ how he'll strum| vum vum vum.|  
 Vam-/pin' and stamp-/in',/ then he hollers "Black/ bottom!"  
 -----

Crazy words,| crazy tune,| he'll be driving me crazy soon.|  
 Vo-/do-de-o vo-do-do-de-o do./// ///|



# Crying For the Carolines ( 1 )

2-beat  $\text{♩} = 100$ Connie Boswell;  
c. 1930**Chorus**

Handwritten annotations: 42, 42, BRIDGE, A3

The Chorus section consists of 16 measures of music in 4/4 time, key of D major. The melody is written on a single staff. The chord progression is as follows:

- Measures 1-2: Em
- Measures 3-4: B7
- Measures 5-6: Em C7 D C7
- Measures 7-8: Em Am B<sup>b</sup>dim B7
- Measures 9-10: Em B7
- Measures 11-12: Em C7 D C7
- Measures 13-14: Em Gdim B7 Em E7
- Measures 15-16: Am E7 Am E7 Am A+ D7

**Verse**

The Verse section consists of 12 measures of music in 4/4 time, key of D major. The melody is written on a single staff. The chord progression is as follows:

- Measures 1-2: Em C7 B7 Em
- Measures 3-4: C7 B7
- Measures 5-6: E7 Am D7 G B7
- Measures 7-8: Em C7 B7 Em
- Measures 9-10: C7 B7
- Measures 11-12: Em C7 B7



**Patter**

Em C Gdim Cdim Em

Em C Gdim Cdim Em

Am F Cdim Fdim Am

Em B7 C7 B7 Gdim Bdim B7 C9

B7 C7 B7 Gdim Bdim B7 E7

**To Bridge**

**Verse:** Big/ town/ /you lured me big/ town/ /you cured me  
 Though others hate to say good- bye to you,/   
 I'm leaving but I'll never sigh for you./   
 Big/ town/ /you robbed me of ev'ry joy I knew.///

## Chorus:

Where is the song I had in my heart that harmonized with the pines.///   
 Any one can see what's troublin' me,/ I'm cryin' for the caro- lines.///   
 Where is the brook that kisses the lane,/ covered with glory vines.///   
 Any one can see what's troublin' me,/ I'm cryin' for the caro- lines./ How can I

-----   
 Smile/ mile after mile,there's not a bit of green/ here./ //Birdies all   
 Stay/ far far a- way, they're seldom ever seen/ here./ ///

-----   
 Where is the gal that I used to meet,/ down where the pale moon shines.///   
 Any one can see what's troublin' me,/ I'm cryin' for the caro- lines.// (Good)

## Patter:

Lord!/// did you ever hear of broad-/way/ /// Good   
 Lord,/// that's where the bright lights glow./// /// Good   
 Lord,/// no, you've never heard of Broad-/way/ ///That's the   
 Place, that the place/ where the sinners go./// /where I want to   
 Go,/// /where I want to go./// /| How can I [to Bridge]



## Crazy Rhythm

Lines 3, 7 G chords simplified

c. Meyer, R.W. Kahn, 1928

2-beat or Charleston ♩ = 176

## Chorus

Chorus musical notation (treble clef, key of G major, 4/4 time):

Line 1: G(add9) G Gmaj7 G G(add9) G Gmaj7 G

Line 2: D7 Am7 D7 Am7 D7 G D7

Line 3: G

Line 4: D7 Am7 D7 Am7 D7 G D7 G7 D7

Line 5: G7 Dm7 G7 Dm7 G7 C G7 C6

Line 6: Cm Cm(maj7) Cm6 Cm G A7(b5) D7

Line 7: G A9 A7 Amaj7 A7

Line 8: D9 D7 Dmaj7 D7 D13 G

## Verse

Verse musical notation (treble clef, key of G major, 4/4 time):

Line 1: G Fm G Fm G D7 G

Line 2: G Fm G Fm G D7 G

Line 3: Bm Bm/Bb Bm7 E7 Am Am/Ab Am7 D7

Line 4: G Fm G Fm G G7 A7 Eb7 G C Bm D+



3/29/20

8081m

# Daddy Won't You Please Come Home

40

4/4 2-beat ♩ = 104

Annette Hanshaw;  
c. Coslow, 1929**Chorus**

Musical score for the Chorus, written in 4/4 time with a tempo of 104 beats per minute. The score consists of 16 measures across 8 staves. The melody is written in treble clef, and the harmony is indicated by chords written above the staff. The key signature has one sharp (F#), and the time signature is 4/4. The chords are: C, C(add9), C, Cdim, E7, A7, Gm7, D♭9, F+, D9, D7, G7, G9 (Dm6), F, G7, C, Em, G+, E7, Am, D7, G9, C, Cdim, G7, C, C(add9), C, Cdim, E7, A7, Gm7, D♭9, Dm, Gm7, Dm, D7, C, A7, D7, F, Fm, Em, C, A♭7, C.

**Verse**

Musical score for the Verse, written in 4/4 time with a tempo of 104 beats per minute. The score consists of 16 measures across 6 staves. The melody is written in treble clef, and the harmony is indicated by chords written above the staff. The key signature has one sharp (F#), and the time signature is 4/4. The chords are: C, A♭9, G, G+, C, Gm7, C7, Gm7, C, A♭9, G, G+, C, Gm7, C7, Gm7, E7, A7, D7, G7, G+.



3/31/20  
80, 90, 100Dames

2-beat ♩ = 180

c. Warren, 1934

**Chorus**

Chorus musical score in 4/4 time, key of E-flat major (three flats). The score consists of eight staves of music. The melody is written on the first staff, and the accompaniment is written on the subsequent staves. The key signature is E-flat major (three flats). The time signature is 4/4. The tempo is 2-beat ♩ = 180. The score includes various chords and melodic lines. The first staff of the chorus is marked with a box labeled 'Chorus'.

Chords: E<sup>b</sup>, Cm, Fm<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>, Cm<sup>7</sup>, Fm - B<sup>b</sup>7 Bdim, Cm, F7, B<sup>b</sup>7, E<sup>b</sup>, F<sup>9</sup>, B<sup>b</sup>+, E<sup>b</sup>, Cm<sup>7</sup>, Fm - B<sup>b</sup>7 Bdim, Cm, F7, B<sup>b</sup>7, E<sup>b</sup>, Fm A<sup>b</sup>m E<sup>b</sup>, D+ D<sup>7</sup>, G, Am<sup>7</sup>, D<sup>7</sup>, G, Am<sup>7</sup>, D<sup>7</sup>, G, Am<sup>7</sup>, D<sup>7</sup>, G, Am<sup>7</sup>, D<sup>7</sup>, G, Fm<sup>9</sup>, B<sup>b</sup>7, E<sup>b</sup>, Cm<sup>7</sup>, Fm - B<sup>b</sup>7 Bdim, Cm, F7, B<sup>b</sup>7, E<sup>b</sup>, Fm A<sup>b</sup>m E<sup>b</sup>, (B<sup>b</sup>7).

**Verse**

Verse musical score in 4/4 time, key of E-flat major (three flats). The score consists of four staves of music. The melody is written on the first staff, and the accompaniment is written on the subsequent staves. The key signature is E-flat major (three flats). The time signature is 4/4. The tempo is 2-beat ♩ = 180. The score includes various chords and melodic lines.

Chords: Cm, Cm<sup>7</sup>, Cm<sup>6</sup> - A<sup>b</sup> maj<sup>7</sup> - Cm Cm<sup>7</sup> Cm<sup>6</sup> A<sup>b</sup> E<sup>b</sup> + G<sup>7</sup>, Fm, D<sup>7</sup>, E<sup>b</sup>, C<sup>7</sup>, Fm<sup>7</sup>, B<sup>b</sup>7 B<sup>b</sup> + E<sup>b</sup>, G<sup>7</sup>, Cm, Cm<sup>7</sup>, Cm<sup>6</sup>, E<sup>b</sup> + G<sup>7</sup>, Cm, Cm<sup>7</sup>, F<sup>7</sup>, G<sup>b</sup>7, B<sup>b</sup>, G, D<sup>7</sup>, G, D<sup>7</sup>, B<sup>b</sup>7.



# Dardanella

42

c. 1919

2-beat ♩ = 160

Verse

C

Handwritten notes at the top left: 2/31/20, 80, 90, 50%, 56%.

Chords in the Verse section: G<sup>9</sup>, C, C, G<sup>9</sup>, C, B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7, A<sup>b</sup>, A<sup>b</sup>+, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>9, A<sup>b</sup>, G, G<sup>6</sup>, A<sup>m</sup>9, D<sup>7</sup>, G<sup>7</sup>.

Chorus

C

Chords in the Chorus section: C, Dm<sup>7</sup>, G<sup>7</sup>, C, G<sup>+</sup>, C, Dm<sup>7</sup>, G<sup>7</sup>, C, C<sup>7</sup>, F, Cdim, C, E<sup>7</sup>(<sup>b</sup>5), A<sup>7</sup>, D<sup>9</sup>, G<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C, C<sup>7</sup>, F, E<sup>7</sup>, Bm<sup>7</sup>, E<sup>7</sup>, C<sup>7</sup>, B<sup>7</sup>, B<sup>b</sup>7, A<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, Cdim, G<sup>9</sup>, G<sup>+</sup>, C, Dm<sup>7</sup>, G<sup>7</sup>, C.



## Did You Ever See A Dream Walking

2-beat ♩ = 134

c. H. Revel, 1933

## Chorus

Musical score for the Chorus of "Did You Ever See A Dream Walking". The score is written for guitar in G major, 4/4 time, with a tempo of 134 beats per minute. It consists of 10 staves of music. The key signature has one sharp (F#). The time signature is 4/4. The tempo is 134. The score includes various guitar chords and melodic lines. The chords are: G, Ddim, D7, D7, G, G, Bm, G7, C, G+ Gm, A7, D7, G, Ddim, D7, G, Bm, G7, C6, Cm(add9), G+, G, A7, D7(Am7 D7), (Am7 D7), (Am7), D13, G.

## Verse

Musical score for the Verse of "Did You Ever See A Dream Walking". The score is written for guitar in G major, 4/4 time, with a tempo of 134 beats per minute. It consists of 6 staves of music. The key signature has one sharp (F#). The time signature is 4/4. The tempo is 134. The score includes various guitar chords and melodic lines. The chords are: G, G6, D7, D9, G, F6, G, D7, G, G6, D7, D9, G, F6, G, Bb, F, Gm, Am7/D, C6, D7, G, D7, D9, G, F6, G, D7, G, Edim, Eb7, D7, G, Am7, Ddim, D7, D+.



3/29/20  
80 BPM

# Do Something

44

2-beat ♩ = 146

Helen Kane;  
c. B. Green, 1929

## Chorus

Musical notation for the Chorus of "Do Something". The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of eight staves of music. Chord symbols are written above the notes. The chords are: Bb, Bbm, Eb7, Bb, G7, G+, C9, F13, Gm, Bb, Bbm7(b5), Gb7 - F7, Bb, Bbm, Eb7, Bb, G7, G+, C9, F13, Gm, Bb - Bbdim - z, Bb7, Bb9, Bb7, Bb9, Bb7, Eb6, Eb, C9, C7, C9, C7, C9, F7, Fdim, F7, F+, Bb, Bbm, Eb7, Bb, G7, G+, C9, F13, Gm, Bb.

## Verse

Musical notation for the Verse of "Do Something". The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of four staves of music. Chord symbols are written above the notes. The chords are: C9, F13, Bb(add9), G9, C, F7, F+, Gm, C9, F13, Bb(add9), G9, C7, C13, F7, F6, F7.



3/29/20  
125 BPM

# Do You Ever Think Of Me

**2-beat ♩ = 118**

**c. Burtnett, 1920**

## Chorus

**Chorus**

**Chorus**

**Chords:** E $\flat$  D E $\flat$  D E $\flat$  D E $\flat$  G A $\flat$  E $\flat$  D E $\flat$

**Chords:** E $\flat$  D B $\flat$ 7 B $\flat$ dim B $\flat$ 7

**Chords:** Fm Fdim Fm Fdim Fm Fdim Fm B $\flat$ dim B $\flat$ 7 Fm B $\flat$ 7

**Chords:** Fm Fdim B $\flat$ 7 E $\flat$ dim E $\flat$  E $\flat$ 7

**Chords:** Gm7(b5) E $\flat$ 7 Gm7(b5) E $\flat$ 7 B $\flat$ m E $\flat$ 7 B $\flat$ m E $\flat$ 7

**Chords:** Fm7 Cm A $\flat$  E $\flat$ + Fm A $\flat$ m B $\flat$ 7 E $\flat$  B $\flat$ 7 E $\flat$ dim

**Chords:** E $\flat$  D E $\flat$  D E $\flat$  D E $\flat$  G A $\flat$ + E $\flat$  D E $\flat$

**Chords:** E $\flat$ 7 D7 B $\flat$ 7 E $\flat$

## Verse

**Verse**

The musical score for the Verse of 'The Sound of Silence' is presented on four staves. The key signature is B-flat major (two flats). The first staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains a series of chords: E-flat, A-flat, E-flat, and B-flat7. The second staff continues the sequence with B-flat9, F-dim, B-flat9, G-min, F-min, C-min, and E-flat. The third staff features E-flat, B7(#9) (D7), and E-flat-dim. The fourth staff concludes the verse with F7, A-flat, C-min6, F13, and B-flat7. The notation includes various note values, rests, and accidentals, with some notes beamed together.



3/29/20  
80 BPM  
95 BPM

# Doin' the New Low-Down

46

2-beat ♩ = 186

c. McHugh, 1928

## Chorus

The Chorus section consists of 16 measures of music in 4/4 time. The melody is written on a single staff with a treble clef. The chords are indicated above the staff. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is 186 beats per minute.

Chords: C, Gdim, G7, Cdim, C, C+, F, Fm, C, Cdim, G7, C, D7, Fm7(b5), G7, C, Gdim, G7, Cdim, C, C+, F, Fm, C, Cdim, C, Dm, E7, Cdim, E7, A7, D9, D#7, D7, G7, Gdim, G7, Dm6, G7, C, Gdim, G7, Cdim, C, C+, F, Fm, C, Cdim, G7, C, F6, C.

## Verse

The Verse section consists of 16 measures of music in 4/4 time. The melody is written on a single staff with a treble clef. The chords are indicated above the staff. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is 186 beats per minute.

Chords: C, Em, Am, Em, C, Em, C7, A7, 1. D7, Em, C, G7, 2. D7, B7, Em, Dm, Em, Dm, C, Am, Am, B7, Am, Am, Bm, Am, G7, G9, G+.



# Doin' the Raccoon ( 1 )

2-beat  $\text{♩} = 190$

Routine: Band Chor, Voc. V C, Band chor.,  
Voc. P C

Rudy Vallee '28;  
c. J. Fred Coots, 1928

Verse

Chord progression for Verse (measures 1-8):  
 Measure 1: C  
 Measure 2: A $\flat$ 7  
 Measure 3: G7  
 Measure 4: C  
 Measure 5: Am  
 Measure 6: E7  
 Measure 7: Am  
 Measure 8: C

Patter

Chord progression for Patter (measures 9-16):  
 Measure 9: F  
 Measure 10: F7  
 Measure 11: B $\flat$   
 Measure 12: F7  
 Measure 13: B $\flat$   
 Measure 14: C7  
 Measure 15: Cdim  
 Measure 16: C7

To Chorus

March rhythm  
16 bars

Chord progression for March rhythm (measures 17-32):  
 Measure 17: B $\flat$   
 Measure 18: F7  
 Measure 19: B $\flat$   
 Measure 20: F7  
 Measure 21: B $\flat$   
 Measure 22: F7  
 Measure 23: B $\flat$   
 Measure 24: F7  
 Measure 25: B $\flat$   
 Measure 26: F7  
 Measure 27: B $\flat$   
 Measure 28: F7  
 Measure 29: B $\flat$   
 Measure 30: F7  
 Measure 31: B $\flat$   
 Measure 32: F7

(Dogfight)

Chord progression for Dogfight (measures 33-36):  
 Measure 33: A7  
 Measure 34: D  
 Measure 35: E  
 Measure 36: G7

To Chorus



## Doin' the Raccoon ( 2 )

47

### Chorus

Chorus

Chords: C, G<sup>7</sup>, A<sup>b</sup>, C<sup>6</sup>, Cdim, G<sup>9</sup>, C, A<sup>b</sup>, G<sup>7</sup>, C, E, A<sup>b</sup>m, B<sup>7</sup>, E, (Em C E<sup>b</sup>7), G, Bm, D<sup>7</sup>, G<sup>7</sup> (Fm), G<sup>7</sup>, Dm, G<sup>7</sup>, C, A<sup>b</sup>, G<sup>7</sup>, C, F, C.

After solos, to Patter

*Routine: Band Chor, Voc. V C, Band chor., Voc. P C*

This is a novelty vocal. I don't see much point in a round of solos.

## Don't Bring Lulu

2-beat ♩ = 202

Medley: 1. "Lulu's back in town" 2. "Don't bring Lulu"  
w/band singing "Don't..."

c. Ray Henderson, 1925

## Chorus C

Band sings: Don't / Bring / Lu- lul//

Don't / Bring / Lu- lul//

G<sup>7</sup> F Fm Cdim<sup>7</sup> C A<sup>7</sup>

D<sup>7</sup> Ddim D<sup>7</sup> G G<sup>7</sup>

C Don't / Bring / Lu- lul//

G<sup>7</sup> E<sup>b7</sup> E<sup>7</sup>

Dm F Fm(maj7) Dm<sup>7</sup>(b5) Am<sup>7</sup> A<sup>9</sup> D<sup>7</sup> G<sup>7</sup>

C Am<sup>7</sup> D<sup>7</sup> C Dm<sup>7</sup> G<sup>7</sup> C

## Verse

C Fm C F Gm F C A<sup>7</sup>

G<sup>7</sup> C Am D<sup>7</sup> G<sup>13</sup> G<sup>7</sup>

C Fm<sup>6</sup> C F Gm F C A<sup>7</sup>(b5)

G D<sup>7</sup> G Dm<sup>7</sup> E<sup>7</sup> Am D<sup>7</sup> G G<sup>+</sup>7



**2-beat ♩ = 192**

**E6**

**Chorus** *Jazz band*

**Verse**

Egyptian Ella ( 1 )

2-beat ♩ = 212 ♩ = 234

Ted Lewis; Ted Weems;  
c. W. Doyle, 1931

## Verse

Ella was a dancing girl who started getting fat.///  
 Ev'ry day brought two more pounds to Ella.// ||  
 Till one day she found she'd lost her job because of that.///  
 Then, to make it worse, she lost her fella./// ||And

-----  
 So she sailed to Egypt to for- get;/// ||But  
 She made such a hit that she's there yet!!!! || If you

one more verse and two more choruses in the separate file.



# Egyptian Ella ( 2 )

50

## Chorus

(If you) Hear of a gal who can shake and quake til it  
 makes you think of a nervous snake, they're  
 Speaking of/ /Egyptian Ella.// || She  
 Weighs two-twenty but they don't care, they  
 like 'em plenty that way out there, she  
 Has the love/ / of ev'ry fella.// || She

Does a dance and when she starts,/ by the river Nile, the  
 Boys all take their old sweethearts and  
 throw 'em to the crocodiles. And

Ev'ry sheik in the audience jumps up and yells that she's immense,  
 How they love/ /Egyptian Ella.// |||



Emaline

Light 4/4, swingy ♩ = 120

c. 1934

## Chorus

Musical score for the Chorus of 'Emaline'. The key signature is one flat (Bb), and the time signature is 4/4. The tempo is marked 'Light 4/4, swingy' with a quarter note equal to 120 beats per minute. The score consists of eight staves of music. Chord symbols are written above the notes. The chords are: F, D7, G7(b5), G7, C+7, C7, F, Cdim7, Gm7, Cdim, C7, C+, F, D7, G7(b5), G7, C+7, C7, F, G7, Gdim, F, Bbm9, Eb7, Ab6, Bbm9, Eb7, Ab, Dm9 - Fdim/G - C/E, Cdim7, G7, C7, F, D7, G7(b5), G7, C+7, C7, F, Gdim, Gm7, C+, F.

## Verse

Musical score for the Verse of 'Emaline'. The key signature is one flat (Bb), and the time signature is 4/4. The score consists of five staves of music. Chord symbols are written above the notes. The chords are: Bbm6/Db, C13, F, Gm7(b5), C7, F, Bm7(b5), E7, Am7, D7, Gm7, C7, F, Bbm6/Db, C13, F, Bm7(b5), E7, A7, D7, G7, C7, F7, Gm7, Db7, C7.



4/1/20

150 bpm

# Every Evening

52

4/4 2-beat ♩ = 198

Chords from Noone record.

Jimmie Noone '28;  
c. J. McHugh, 1927

## Chorus

Chorus musical score in G major, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff. The key signature has one sharp (F#).

Chords: B $\flat$ dim<sup>7</sup>, D<sup>7</sup>/A, D<sup>7</sup>, D<sup>7</sup>/A, G $\sharp$ dim<sup>7</sup>, D<sup>7</sup>/A, D<sup>7</sup>, D<sup>7</sup>/A, D<sup>7</sup>, B $\flat$ dim<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>/A, D<sup>7</sup>, D<sup>7</sup>/A, D $\sharp$ dim<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, B $\flat$ dim<sup>7</sup>, D<sup>7</sup>/A, D<sup>7</sup>, D<sup>7</sup>/A, G $\sharp$ dim<sup>7</sup>, D<sup>7</sup>/A, D<sup>7</sup>, D<sup>7</sup>/A, D<sup>7</sup>, G<sup>7</sup>/D, G<sup>7</sup>, G<sup>7</sup>/D, G<sup>+</sup><sup>7</sup>, C, Am/C, E<sup>7</sup>/B, Cm<sup>6</sup>, G/B, E $\flat$ <sup>7</sup>/B $\flat$ , Am<sup>7</sup>, D<sup>7</sup>/A, D<sup>7</sup>, G, (E $\flat$ <sup>7</sup>), G, (B $\flat$ dim).

## Verse

Verse musical score in G major, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff. The key signature has one sharp (F#).

Chords: G, D<sup>7</sup>/A, D<sup>7</sup>, G, Bm<sup>7</sup>, Em<sup>7</sup>, D<sup>7</sup>/A, D<sup>7</sup>, D<sup>7</sup>/A, D<sup>7</sup>, G/B, G $\sharp$ dim<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, G, D<sup>7</sup>/A, D<sup>7</sup>, G, F $\sharp$ <sup>7</sup>/C $\sharp$ , F $\sharp$ <sup>7</sup>, F $\sharp$ <sup>7</sup>/C $\sharp$ , F $\sharp$ <sup>7</sup>, Bm, G $\sharp$ dim<sup>7</sup>, D<sup>7</sup>/A, B $\flat$ dim<sup>7</sup>.



# Fascinating Rhythm

2-beat ♩ = 176

Chorus chords simplified. eg. bars 1-3 each have  
Bb7/D Ab/Eb Bb7/F Ab/Eb

Fred Astaire;  
c. Gershwin, 1924

## Chorus

Chorus chords: Bb7, Eb7, Ab, Fm7, Bb7, Eb, Eb7, Cm, Cm7, F, F7, Bb7, Bbdim7, Bb7, Eb7, Ab, Dm7(b5), G7, Cm, F7, Bb7, Bb, F7, Bb7, Eb.

## Verse

Verse chords: Eb, Ebm7, Ab7, Abm, Ebm/Gb, Bb7sus4/F, Ebm, Ab7, Eb, Ebm7, Ab7, Abm, Ebm/Gb, Bb7/F, Bb+7, Ebm, F7, Bbm, Eb7, Ebm, Bbm/Db, F7sus4/C, Bbm, Eb7, Bbm, Bbm7, Eb/Bb, Ebm/Bb, F7, Bb.



4/1/20  
65, 75, 85

# Flamin' Mamie

54

2-beat ♩ = 168

c. Rose, Whiteman, 1925

## Chorus

Musical notation for the Chorus of 'Flamin' Mamie'. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the staff: C, A7, D7, Dm7, G7, C, Cdim, C, G, Am7, E7, Am, E7, Am, Am7, D7, G, E7, A7, D7, G, Gdim, G7, G+, C, A7, D7, Dm7, G7, E7, E♭7, A7, D7, G7, C, A7, D7, G7, C.

## Verse

Musical notation for the Verse of 'Flamin' Mamie'. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the staff: C, A♭7, A7, Dm, G7, E7, Am, D7, G7, D7, G7, C, A♭7, A7, Dm, G7, E7, Am, E♭, D, G, E7, A7, D7, G, Gdim, G7, G+.



# Flying Down To Rio ( 1 )

2-beat ♩ = 182

From Fred Astaire Movie;  
c. Youmans, 1933**Chorus**

Musical score for the Chorus of "Flying Down To Rio (1)". The score is written in 4/4 time, with a tempo of 182 beats per minute. The key signature is E-flat major (three flats). The score consists of 16 measures, with a double bar line after the 8th measure. The melody is written on a single staff, and the harmony is indicated by chords written above the staff. The chords are: E-flat, A-flat, E-flat, A-flat, Gm, A-flat, Gm, A-flat, E-flat, A-flat, Gm, A-flat, Gm, A-flat, E-flat, B-flat7, Cm, Fm7, B-flat7, Fm, G7, Cm, Fdim, G7, A-flat, E-flat, Cm, E-flat, Fdim, G7, A-flat, E-flat, C7, Edim, Fm, E-flat, Dm, F7, Fm7, B-flat7, E-flat, A-flat, E-flat, A-flat, Gm, A-flat, Gm, A-flat, E-flat, A-flat, Gm, A-flat, Gm, A-flat, E-flat, A-flat, E-flat7, Cm, Fm7, A-flatm, E-flat, G-flat7, B, G-flat7, B, E-flatm, A-flatm, E-flat, A-flat, C7, F9, Cm, Bm7, B-flat7, E-flat, A-flat, E-flat, A-flat, Gm, A-flat, Gm, Cm, E-flat, Cm, Gm, Fm7, Cm, B-flat9, Gm, B-flat7, E-flat.



4/3/202  
70 bpm

## Flying Down To Rio ( 2 )

55

### Intro

Chord progression for the Intro:

$E^b$   $E^b \dim E^b$   $B^b7$   $B^b \dim B^b7$   $E^b$   $E^b \dim E^b$   $B^b7$   $B^b \dim B^b7$

Musical notation for the Intro:

### Verse

Chord progression for the Verse:

$E^b$   $E^b \dim E^b$   $A^b6/9$   $E^b$   $A^b6/9$   $A^b m6/9$

$E^b m$   $F+$   $A^b m$   $B^b+$   $E^b$

$E^b$   $E^b \dim E^b$   $A^b6/9$   $E^b$   $A^b6/9$   $A^b m6/9$

$E^b m$   $F+$   $A^b m6/9$   $B^b+$   $E^b$

$G7$   $C$   $A^m$   $C$

$F7$   $B^b11$   $B^b7$   $B^b+$

Musical notation for the Verse:

56

4/3/204

70, 80, 90, 100, 110

2-beat ♩ = 134

# For Me And My Gal

c. G.W. Meyer, 1917

## Chorus

Handwritten annotations: *Am7* above the first staff, *Am7* above the fourth staff, and *(D7)* above the eighth staff.

Chorus musical notation (treble clef, 4/4 time):

Staff 1: D7 (C6/9) D7 (3) G

Staff 2: Am7 D7 (3) G

Staff 3: B7 (Em) B7 Em B7 Em7

Staff 4: A7 D7 (3) G

Staff 5: D7 (C6/9) D7 (3) G

Staff 6: Am7 D7 (3) B7 Em B7 D7 Gdim

Staff 7: G7 C Gdim Ddim

Staff 8: D7 Am D7 (3) G

## Verse

Handwritten annotation: *(D7)* above the eighth staff.

Verse musical notation (treble clef, 4/4 time):

Staff 1: D7 G7 Dm7 G7 C Em7 Am7 Am7(b5)

Staff 2: E7 G#dim A7 D7 Ddim D7

Staff 3: G7 Dm7 G7 C Em7 Am7 Am7(b5)

Staff 4: E7 G#dim A7 D7



4/3/20

76, 96, 116, 136

## Forty-Second Street

57

Square 2-beat ♩ = 192

Boswell Sisters;  
c. Harry Warren, 1933

## Chorus

Em B7 Em B7

Em D G Am Em C7 Em B+ Em C7 B7

Em B7 Em B7

Em D G Am Em C7 Em B+ Em

C7

A9 A7 Eb9 B7

Em B7 Em B7

Em D G Am Em C7 1. Em B+ Em

## Ending

Em B+ Em7 Em6 Em B+ Em

## Verse

Em G+ Em7 Em6 Em B+ Em

G7 C A7 Dm G7 G+ C

Em G+ Em7 Em6 Em C7 B7



# Gang That Sang Heart Of My Heart ( 1 )

2-beat ♩ = 144

AKA "Heart of my heart"

c. B. Ryan 1926

**Chorus**

*Handwritten notes: 4/3/20, 120, 144, F/A, A♭, Gm7, C7*

Chord symbols: F, Ddim, C7, Cdim, C7, D7, G7, Dm7(b5), G7, G7, C (B B $\flat$ ), Cdim, C7, F, Ddim, C7, Cdim, C7, C7, Gm, A7/A, G/B, Am7(b5)/C, A7/C $\sharp$ , D7, G7, G7, C7, F.

## Chorus:

"Heart/ of my heart,"/ I/ love that melo- dy.///  
 "Heart/ of my heart,"/ brings/ back a memo- ry.///  
 When we/ were kids on/ the corner of the street,///  
 We were rough and ready guys, but  
 Oh! how we could harmonize./

-----  
 "Heart/ of my heart"/ meant/ friends were dearer then.///  
 Too/ bad we had/ to/ part./// /// I  
 Know a tear would glisten/ if once more I could listen//  
 To the gang that sang "Heart of my heart,"/// ///



# Gang That Sang Heart Of My Heart ( 2 )

58

**Verse**

Chords: F, Bbdim, Dm, G7, C7, Cdim, C7, C+, Dm/F, Gm7/G, Ddim/Ab, F/A, F, Am7, Dm7, Ddim7/Ab, C7, Gm, A7, Dm, G7, C7, C7, Cdim, Ab7, C7, Gm7, C7, Bbdim, Dm, G7, C7, Gm7, C7.

## Verse:

(I) Some-/times/ wish/ I/ was a kid a- gain,///  
 Down in/ the old neigh-/bor- hood./// / |||  
 Just to be with Charlie,/ with little Joe and Pete.///  
 Boy we had a quartet that was mighty hard to beat.// I'd

-----  
 Love to stand down by that cellar door./// |||  
 Just to hear that quartet sing once more./// |||

Original sheet music in G. The tune is so popular that it seemed better to put it in F, the preferred key for most players.

## Get Out And Get Under the Moon

**Helen Kane;  
c. Shay, 1928**

**G**

## Verse

**Verse**

The musical score for the Verse is written on four staves in G major (one sharp). The chords are as follows:

- Staff 1: G, D7, G, A7, D7, G, G7
- Staff 2: C, Cm6, G, Bm7(b5), E7, A7, D7
- Staff 3: G, D7, G, B7, Em, Gm
- Staff 4: D, Ddim, D, Ddim, D, A7, D7, Am, D7



4/3/20

Rub

## Get Rhythm In Your Feet

4/4/20 1  
66, 71, 86, 96

60

4/4 2-beat  $\text{♩} = 172$ 

## Chorus

 $B\flat + E\flat$  $B\flat + E\flat 6$  $A\flat 9$  $B\flat 7$  $Fm 7 B\flat 7$  $Fm 7 B\flat 7$  $B\flat + E\flat$  $E\flat$  $B\flat + E\flat 6$  $A\flat 9$  $B\flat 7$  $Fm 7 B\flat 7$  $Fm 7 B\flat 7$  $B\flat + E\flat$  $E\flat 7$  $G$  $Em$  $Am 7$  $D 7$  $G 7$  $C 7$  $F 9$  $B\flat$  $Gm$  $Cm 7$  $F 7$  $B\flat 7$  $Fm 7$  $B\flat 7 B\flat 9 B\flat +$  $E\flat$  $B\flat + E\flat 6$  $A\flat 9$  $B\flat 7$  $Fm 7 B\flat 7$  $E\flat$  $A\flat m$  $E\flat$ 

## Verse

 $E\flat$  $G\flat$  $A\flat m$  $E\flat$  $B\flat +$  $E\flat$  $Gm 7$  $D +$  $Gm 7$  $Cm 7$  $F 13$  $B\flat 7$  $E\flat$  $G\flat$  $A\flat m$  $E\flat$  $B\flat +$  $E\flat$  $B\flat$  $B\flat +$  $Gm$  $B\flat 7$  $E\flat$  $F 7$  $B\flat 7$  $B\flat +$



# Get Yourself a New Broom

4/4 2-beat ♩ = 184

c. H. Arlen, 1933

**Chorus**

Musical notation for the Chorus, consisting of eight staves. The key signature has one sharp (F#), and the time signature is 4/4. The notation includes various chords and melodic lines. The chords are: C, C#dim, F6/9, C#dim, G7, C, C+7, F, Cdim, C, C#dim, F6/9, Gdim, G7, A♭7, G7, F, C, C, C#dim, F6/9, C#dim, G7, C, C+7, F, Cdim, C, C#dim, F6/9, Gdim, G7, A♭7, G7, F, C, Dm7, Dm, Fm6, B♭6/9, C6, C, C+7, Dm7, Dm7, C, D7, G7, F#7, F7, E7, E♭7, Dm, G7, C, C#dim, F6/9, C#dim, G7, C, C+7, F, Cdim, C, C#dim, F6/9, Gdim, G7, A♭7, G7, F, C.

**Verse**

Musical notation for the Verse, consisting of three staves. The key signature has one sharp (F#), and the time signature is 4/4. The notation includes various chords and melodic lines. The chords are: Am, C, Cdim, C, Am, C, F, G7, C, Am, C, Cdim, C, Am, C, F, G7, C, F6, F, Cdim, C, F, G7, A♭7, G13.





# Give Me the Sultan's Harem ( 1 )

c. Silver, 1919

2-beat ♩ = 210

Verse

The musical score is written for a single melodic line in 4/4 time, with a tempo of 210 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of eight staves of music. Chord symbols are placed above or below the notes: E-flat, A-flat, B-flat7, E-flat, F7, B-flat7, E-flat, A-flat, F7, B-flat, Cdim, C7, F7, B-flat, B-flatdim, B-flat7. The melody features various note values including quarter, eighth, and half notes, with some notes beamed together. There are several rests and phrasing slurs throughout the piece.

|| I had a dream last night that was im-/mense ///  
 || I dreamed that I was at the Peace Convergence ///  
 where  
 England and France // and Ital-/y ///  
 Each got her share / of war in- demni-/ty. ///

-----  
 | And after they divided up the/ dish ///  
 | They asked me if there's any- thing that I'd wish. ///  
 I was so shy /// I thought they'd die ///when  
 || made/ this/ re-/ olv./// ////

Verse 2 and Chorus 2 are on the separate lyrics sheet.



# Give Me the Sultan's Harem ( 2 )

63

## Chorus

Give me the Har- /em,/ the old Sultan's Har-/ /em, that's  
the  
On-| ly/ thing I/// crave./// /// The  
Sultan's too old / for/ he's past eighty-three, /// and  
His thousand wives /need/ a fellow like me ///|

-----  
I'll never beat / them,/ with kindness I'll treat / them,/ and  
All that I ask /is a/ trial./// /// Im-  
Agine me sit- /ting on a carpeted floor ///|  
Telling my slave / to bring me wife ninety four. ///|

-----  
I'll be a gal- /lant,/ I'm chuck full of tal- /ent, won't you  
Give/ that/ harem./ to me./// ///|



4/4/20

82, 120

## Glad Rag Doll

California Ramblers,  
Ted Lewis; c. Ager, 1929

2-beat ♩ = 160 ♩ = 176

## Chorus

Chorus musical score in 4/4 time, featuring a melody in the treble clef and chords in the bass. The key signature has two flats (Bb and Eb). The score consists of 16 measures. Chords are indicated above the staff: Eb, Ebm, Bb (Bb(add9)), G9, C7, F7, F+, Bb, Bb7, Eb, Ebm, Bb, G9, C7, F7, F+, Bb, Eb7, Bb, Eb7, D7, G9, G7, C7, F9, Fdim, F7, Bb7, Eb, Ebm, Bb, G9, C7, Ebm, F7, Bb.

## Verse

Verse musical score in 4/4 time, featuring a melody in the treble clef and chords in the bass. The key signature has two flats (Bb and Eb). The score consists of 16 measures. Chords are indicated above the staff: Bb, Bbdim, Cm7, F7, Bb, Bb+, Gm, Fdim, F7/A, Eb/Bb, Fm7(b5), Fm9/C, Bb, Gm, Dm, D7, Gm7, C13, F7, Cm7, F7, Bb7.

Verse is from classic Bob Haring stock chart. Sheet music V. in cut time, but this much more melodic. Chart out chorus doubles value of lines 1 & 3, which improves the performance.



4/5/20

120

# Good Little Bad Little You

65

2-beat ♩ = 208

c. B.Green, S.Stept, 1928

**Chorus**

Chorus

Chords: Bb, Bdim, F7, Bb, F7, Dm, Bb, G7, Cm, G7, Cm, F7, Fdim, F7/A, F+ (8/11 ref), Bb6, Bbdim, Bb, F7, Bb, Bdim, F7, F7, Cm, G7, Cm, A7, Bbm, G9, C7, F7, Bb, G7, C7, F7, Bb.

**Verse**

Verse

Chords: Bb, Bb(add9), Bb, C7, F7, F7, Fdim, F13, F+, Gm7, F9, Bb, Bb(add9), Bbm6, F, F6, Cdim, C7, Cdim, C7, F7, Ebm6, F7, Eb6, Cdim.

## Sheet Music in D

**George Olsen, '27**  
**c. Ray Henderson, 1927**

## Chorus

**Chorus** c. Ray Henderson, 1927

Chorus

c. Ray Henderson, 1927

Good/// news!/// You're bound to do /me good,/ Come right here to /me, good/ news./// ||| Good/// news!/// You're what I've wait- /ed for,/ I wasn't slat- /ed for/ blues./// //Good news is

**Wel-/// //come/ to me,// / bad news is  
Hell/// // come to me./// / So Mister**

**Good!!! news!!! You're bound to do /me good,  
Come right here to /me, good/ news.!!! !!!**



**Verse**

Chord symbols:  $E\flat$ ,  $G\flat$ ,  $Fm7 (A\flat6/9)$ ,  $B\flat+$ ,  $B\flat7$ ,  $B$ ,  $B\flat7$ ,  $A\flat dim$ ,  $A dim$ ,  $B\flat7$ ,  $E\flat$ ,  $G\flat$ ,  $B\flat m$ ,  $E\flat m$ ,  $D\flat$ ,  $B$ ,  $B\flat +7$ ,  $B\flat7$ ,  $E\flat m$ ,  $D\flat$ ,  $A\flat m7$ ,  $B\flat7$ .

**Verse:**

Other night I saw my lucky star./// ///  
 Saw that new moon shining from a- far./// ///  
 Saw/ a| horse/, and| he was milky white.///  
 So,/ I| know/ that| things will be all right.///

Then I saw a lucky load of hay./// ///  
 That means good news must be on the way./// ///  
 When/ it's| nigh/ I'll| cry: "Where have you been?///  
 Check your hat and coat, and come right in!"/ ///

# Got A Great Big Date

2-beat ♩ = 204

Coon-Sanders '29;  
c. Joe Sanders, 1929**Chorus**

Musical score for the Chorus of "Got A Great Big Date". The score is written in 4/4 time with a key signature of one flat (Bb). It consists of 16 measures. The melody is written on a single staff, and the harmony is indicated by chords written below the staff. The chords are: F, Am, F7, Bb(add9), Bbm, F, D7, G9, C7, F, C7, F, Bb(add9), Bbm, F, D7, G9, C7, F, Bb(add9), Bbm, F, D7, G9, C7, F, Gm7, F. The melody features a mix of eighth and quarter notes, with some measures containing rests.

**Verse**

Musical score for the Verse of "Got A Great Big Date". The score is written in 4/4 time with a key signature of one flat (Bb). It consists of 16 measures. The melody is written on a single staff, and the harmony is indicated by chords written below the staff. The chords are: Dm, A7, D, Gm, G9, C7, F, G7, C7, F, Dm, A7, D, Gm, G9, C7, Dm, Dm7, G7, Ddim, Dm, G7, C7. The melody features a mix of eighth and quarter notes, with some measures containing rests.



4/5/2021  
100

# Guilty

68

4/4 2-beat ♩ = 100

c. Whiting, Akst, 1931

**Chorus**

C A7 Dm B7 Em C7 Fmaj7 Fm6  
C Cdim Dm7 (F6/9) G7 G+ C G7  
C A7 Dm B7 Em C7 Fmaj7 Fm6  
C Cdim Dm7 (F6/9) G7 C  
Em Am6 (F#d) B7 Em B7  
G D7 Ddim D7 G7  
C A7 Dm B7 Em C7 Fmaj7 Fm6  
C Cdim Dm7 (F6/9) Fm G7 C

Is it a sin,/ is it a crime,/ loving you, dear, like I do.///  
If it's a crime then I'm guilty,// guilty of loving you.//|  
Maybe I'm wrong,/ dreaming of you,/ dreaming the lonely night through.///  
If it's a crime, then I'm guilty,// guilty of dreaming of you.///

What can I do? What can I say after I've taken the blame.///  
You say you're through, you'll get your way, but I'll always feel the same.///

Maybe I'm right,/ maybe I'm wrong,/ loving you, dear, like I do.///  
If it's a crime then I'm guilty,// guilty of loving you.//|

Hallelujah ( 1 )

2-beat ♩ = 226

Nat Shilkret '27, Tommy  
Dorsey '41; c. Youmans, 1927**Chorus**
**Chorus:**

(Sing Halle-) Lu-// jah /Hal-/le- lu-// jah /and/ you'll  
 Shoo// the /blues/ a- way./// / When cares pur-  
 Sue// ya, / Hal-/le- lu-//jah /gets/ you  
 Through// the /dark-/ est day./// ///|

Sa-// tan //lies/ a- wait-// in' /and/ cre-  
 At-// in' / skies/ of gray./// / But Halle-  
 Lu-// jah /Hal-/ le- lu-//jah / helps/ to  
 Shoo// the /clouds/ a- way./// ///|



# Hallelujah ( 2 )

69

**Verse**

Verse: I'm/ re-/ call-/ing/ times when I was small/ in/  
light and free/ jubilee/ days./// /|||  
Old/ folks/ pray-/in',/ ev'rybody sway-/in',/  
Loudly I/ chanted my/ praise./// /|||

How/ I/ sang/ a-/ bout the judgement morn.///  
And/ of/ Ga-/briel/ tootin' on his horn.///

In/ that/ sun-/ny/ land of milk and hon-/ey,/ I  
had no com- plaints/// while I thought of Saints///  
So I say to all who feel for- lorn/// / Sing Halle-



69a

4/6/20

90, 120, 150

# Here Comes My Ball And Chain

2-beat  $\text{♩} = 240$   $\frac{62}{4}$

Orig. in G. This is record key. Verse chords from rec.

Coon Sanders;  
c. Coots, 1929

## Chorus

The Chorus section consists of 16 measures of music across 8 staves. The key signature has four flats (Bb, Eb, Ab, Db). The melody is written in treble clef. Chords are indicated above the staff. Handwritten annotations include 'Ab/C' above the first Fm chord and 'Ab/C' above the second Fm chord.

Chords: Ab, Fm, Db7, Ab, Bb7, Eb7, Ab, E7, Eb7, Ab, Fm, Db7, Ab, Bb7, Eb7, Ab, Ab7.

## Verse

The Verse section consists of 16 measures of music across 8 staves. The key signature has four flats (Bb, Eb, Ab, Db). The melody is written in treble clef. Chords are indicated above the staff. Handwritten annotations include 'Ab+' above the first Ab chord and 'Ab+' above the last Ab chord.

Chords: Ab+, Db7, Ab, Db7, Ab, Db7, Ab, Ab7, Db, Ab, F7, Bb7, Eb7, Ab+, Db7, Ab, Db7, Ab, Bb7, Eb7.



4/6/20  
80, 110, 140  
rec 144

# Happy Days And Lonely Nights

70

c. Fred Fisher, 1928

2-beat ♩ = 166

## Chorus

Musical score for the Chorus, written in 4/4 time with a key signature of two flats (Bb and Eb). The score consists of eight staves. The melody is primarily in the treble clef, with some staves featuring a whole note or half note in the bass clef. Chord symbols are placed above the staves: Eb, Gm, Ab, Eb, C7, F7, Bb7, Eb, Gm, Ab, Eb, C7, F7, Bb7, Eb, G7, C7, F7, (Fm7), Bb7, Bb+, Eb, Gm, Ab, Eb, C7, F7, Bb7, Eb. A handwritten note '2 3 4 5' is written above the final staff of the chorus.

## Verse

Musical score for the Verse, written in 4/4 time with a key signature of two flats (Bb and Eb). The score consists of four staves. The melody is primarily in the treble clef. Chord symbols are placed above the staves: Bb7, Gm, Eb6, Fm, Gm, D, Eb, Cm, Bb7, Gm, Eb6, Cm, Dm, Bb7. A handwritten note '2 + 3 + 4 +' is written above the first staff of the verse.



# Happy Feet

Lively 2-beat ♩ = 202

From Whiteman's  
"King of Jazz; c. 1930**Chorus**

Musical notation for the Chorus of "Happy Feet". The key signature is C minor (three flats). The time signature is 4/4. The notation consists of eight staves of music. Chord symbols are placed above the notes: Cm, Ab7, Cm, C+7, C7, F9, Gm, Bb7, Cm, Cm6, D+, Ab9, G7, Cm, Ab7, Cm, C+7, C7, F9, Abm(maj7), Eb6, C+(C7), F13, Bb9, Bb+, Eb.

**Verse**

Musical notation for the Verse of "Happy Feet". The key signature is C minor (three flats). The time signature is 4/4. The notation consists of four staves of music. Chord symbols are placed above the notes: Cm, G7, Bbm, C7, Fm, G7, Cm, D7, G7, Cm, G7, D7, G, D7, D13, G, Ddim, D7, G7.



4/6/20 4  
120, 140

# Heartaches

72

2-beat ♩ = 162 Weems: ♩ = 258

Ted Weems, w/ Elmo Tanner  
whistling, 1931. hit in 1947.  
Marcel's hit, 1961

**Chorus**

The Chorus section consists of 16 measures across 8 staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The melody is written in treble clef. Chord symbols are placed above the staff: A-flat6, A-flat, G7, A-flat, E-flatm, F7, B-flatm7, E-flat7, A-flat, Fm A-flat + A-flat, B-flat7, D-flatm, E-flat7, A-flat6, A-flat, G7, A-flat, A-flat7, G7, G-flat7, F7, B-flatm7, D-flatm, A-flatdim, A-flat, Cm, B-flat7, B-flatm7, E-flat7, E-flat9, A-flat. The section ends with a double bar line.

**Verse**

The Verse section consists of 16 measures across 5 staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The melody is written in treble clef. Chord symbols are placed above the staff: A-flat, B-flat7, E-flat7, D-flat, E-flat + A-flat, A-flat, E-flatdim, E-flat7, A-flat, C7, Fm, A-flat + A-flat, B-flat7, B-flat7(b5), E-flat7, D-flat, E-flat7. The section ends with a double bar line.



4/6/20  
90, 110, 130

## Here Comes Emily Brown

♩ = 182

Fast 2-beat. Chasers do it at ♩ = 202

Charleston Chasers '30,  
Henry Thies '30;  
c. Con Conrad, 1930

## Chorus

Chorus

Chords: E♭, E♭dim, A♭<sup>6</sup>/F, B♭7, E♭, E♭7, A♭(add9), A♭m, Gm, C7, F7, B♭7, E♭, E♭+ (Cm7), Fm7, B♭7, E♭, E♭dim, Fm, B♭7, E♭, E♭7, A♭(add9), A♭m, Gm, C7, F7, B♭7, E♭, Fm, B♭7, E♭, D7, G, Em7, C6/9, D7, G, Em7, C6, D9, G, Em7, Am7, D7, Gm, Gdim, Fm7, B♭7, E♭, E♭dim, A♭, B♭7, E♭, E♭7, A♭(add9), A♭m, Gm, C7, F7, B♭7, E♭, A♭m, E♭.

## Verse

Verse

Chords: E♭, B♭7, B♭9, E♭, G+, A♭6, A♭m, E♭, Cdim, Fm, B♭7, E♭, Cm, Fm7, B♭7, E♭, B♭7, B♭9, E♭, G+, A♭, B♭+, D7, G, Am7, D7, G, Am, B♭m, B♭7.



4/7/2021

73, 83, 115 sec

# Here Lies Love

74

Light 4/4 ♩ = 93

Sheet music has verse in D

Bing Crosby; c. Rainger, 1932

## Chorus

Musical score for the Chorus of "Here Lies Love". The score is written in 4/4 time with a key signature of one flat (Bb). It consists of eight staves of music. The melody is primarily composed of eighth and quarter notes, with some half notes. Chord symbols are placed above the staff lines. The progression of chords is as follows: Dm, A7, Dm, C, F, A7, Dm, C, F, Gm, Dm, Bb7, A7, Dm, A7, Dm, C, F, A7, Dm, C, F, Gm, Dm, A7, D, Gbm, Bm7(b5), Gbm, Gbm, Bm7(b5), A, Bm7(b5), A, G#dim, A, G#dim, Gb, Bbdim, A7, Dm, A7, Dm, C, F, A7, Dm, C, F, Gm, Dm, A7, D.

## Verse

*Freely, expressively*

Musical score for the Verse of "Here Lies Love". The score is written in 4/4 time with a key signature of one flat (Bb). It consists of five staves of music. The melody is primarily composed of eighth and quarter notes, with some half notes. Chord symbols are placed above the staff lines. The progression of chords is as follows: F, Gm7(b5), F, Gm7(b5), F, Gm7(b5), F, D7, Gm, C7, F, D+, D7, Gm, C7, F, F, Gm7(b5), F, Gm7(b5), F, Gm7(b5), Ab7, Db, F, D7, Gm, Gm7, C7, A7. The score ends with the word "ritard" and a "Rhythm" section indicated by a smiley face.



# Here's Love In Your Eye

4/4 Swing ♩ = 134

Goodman, Teddy Wilson,  
'36; c. R. Rainger, 1936

## Chorus

Chorus

Chords: G<sup>9</sup> C Cmaj<sup>7</sup> G+<sup>7</sup> C C Em<sup>7</sup>(b5) A<sup>7</sup> Dm Fm/A C/G Am/C E<sup>7</sup>/B Am Am<sup>7</sup> D<sup>13</sup> A<sup>b</sup>9 G<sup>9</sup> C Cmaj<sup>7</sup> G+<sup>7</sup> C C Em<sup>7</sup>(b5) A<sup>7</sup> Dm (F<sup>6</sup>/9) Fm<sup>6</sup> C/G Am/C E<sup>7</sup>/B Am Am<sup>7</sup> D<sup>13</sup> A<sup>b</sup>7 G<sup>7</sup> C

## Verse

Verse

Chords: C G<sup>7</sup>/D Dm<sup>7</sup> G<sup>7</sup> G+<sup>7</sup> C C<sup>6</sup> D<sup>b</sup>dim<sup>7</sup> Dm<sup>7</sup> (F<sup>6</sup>/9) G<sup>7</sup> C A<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C G<sup>7</sup>/D Dm<sup>7</sup> G<sup>7</sup> F<sup>7</sup>(b5) E Am Cm/E<sup>b</sup> G/D Ddim<sup>7</sup> D<sup>7</sup>/A G<sup>7</sup> G<sup>9</sup>



4/7/203  
86, 96, 106, 116

# He's A Good Man To Have Around

76

2-beat : 116-167

(F7)

115  
116 Jimmy Noone, Sophie Tucker, Libby  
Holman; c. Milton Ager, 1929  
167

## Chorus

Musical notation for the Chorus, consisting of eight staves. The key signature is B-flat major (two flats). The time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff. The notation includes various musical symbols such as notes, rests, and accidentals.

Chords: Cm, E<sup>b</sup>m, B<sup>b</sup>, C<sup>7</sup>, F<sup>7</sup>, Gm<sup>7</sup>, Bdim, Cm, E<sup>b</sup>m, B<sup>b</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>, G<sup>b</sup>7, F<sup>7</sup>, B<sup>b</sup>, Dm/D, Gm<sup>7</sup>(<sup>b</sup>5)/D<sup>b</sup>, F/C, Bm<sup>7</sup>(<sup>b</sup>5)/B, F, Dm, Gm<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, Fdim, Cm, E<sup>b</sup>m, B<sup>b</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>, G<sup>b</sup>7, F<sup>7</sup>, B<sup>b</sup>.

## Verse

Musical notation for the Verse, consisting of four staves. The key signature is B-flat major (two flats). The time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff. The notation includes various musical symbols such as notes, rests, and accidentals.

Chords: Gm, Cm, Edim, D<sup>7</sup>, Gm, D<sup>7</sup>, Edim, D<sup>7</sup>, Gm, Cm, Edim, D<sup>7</sup>, Cm<sup>7</sup>, Cm<sup>7</sup>(<sup>b</sup>5), F<sup>7</sup>, F, F<sup>7</sup>, B<sup>b</sup>, Gm<sup>7</sup>, Edim, Cm<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>, D<sup>7</sup>, Gm, Cm, Edim, D<sup>7</sup>, Gm, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>.



# He's the Last Word

2-beat ♩ = 226

c. Donaldson, 1927

**Chorus**

Musical score for the Chorus of "He's the Last Word". The score is written in 4/4 time with a key signature of one flat (Bb). It consists of 16 measures. The melody is written on a single staff. Chord symbols are placed above the staff: Dm, A7, D7, G9, A7, Adim, A7, Dm, A7, Dm, A, Adim, G7, Gdim, G7, C7, Cdim, C7, Dm, A7, D7, G9, Dm, Bb7, A7, Dm, Bb7, A7, D7, Ebdim, D+, D7, Gm, D7, Gm, D7, G7, C7, F.

**Verse**

Musical score for the Verse of "He's the Last Word". The score is written in 4/4 time with a key signature of one flat (Bb). It consists of 16 measures. The melody is written on a single staff. Chord symbols are placed above the staff: Gm7(b5), Am, Dm7, Gm7(b5), Am, F, Gm7(b5), Am, Dm7, Gm7(b5), Am, F, Bm7(b5), E7, Am, Bm7(b5), E7, Am, Bm7(b5), E7, Am, Am7, Cdim, G9, C7, Fm, Cdim, C7.



9/7/20  
103

# Hold Me

78

2-beat ♩ = 114

Kate Smith, Eddie Fisher;  
c. Little, 1933

## Chorus

Musical score for the Chorus of "Hold Me". The key signature is B-flat major (two flats). The time signature is 4/4. The score consists of eight staves of music. Chord symbols are written above the notes. The chords are: Bb, D7, Eb, G7, Cm, A7, Bb, F7, Bb, D7, Eb, G7, Cm, Ebm6, Bb, Bbmaj7, C7, C9, F13, Bb.

## Verse

Musical score for the Verse of "Hold Me". The key signature is B-flat major (two flats). The time signature is 4/4. The score consists of four staves of music. Chord symbols are written above the notes. The chords are: C7, F7, Bb, C7, F7, Bb, Bb+, Gm7, Bb7, D, E7, A7, D, F, C7, F7, Cm7, F7.

## Home In Pasadena

2-beat ♩ = 202 ♩ = 218

Al Jolson;  
c. Harry Warren, 1923

## Chorus

Chorus musical score in 4/4 time. The melody is written on a single staff with a treble clef. The key signature is C major. The tempo is 2-beat ♩ = 202 ♩ = 218. The score consists of 16 measures. The chords are: C, Em, C7, F, A7, Dm, Fm6, C, C7, B7, Cdim7, B+, B7, E7, Bm7(b5), Em, D9, G7, C, Em, C7, F, E7, C+ Dbm, Dm, Dm7, B7, Cdim, Em, B7, Ddim, A9, A7, D7, D7(b5), G13, C.

## Verse

Verse musical score in 4/4 time. The melody is written on a single staff with a treble clef. The key signature is E-flat major (three flats). The tempo is 2-beat ♩ = 202 ♩ = 218. The score consists of 16 measures. The chords are: Eb, Bb7, Eb, Gm, Eb, Gm, Bb7, Eb, B7, Bb7, Eb, Bb7, Eb, E7, G, Bm, G, D7, G, Bb7, Eb7, D7, G, Gdim, G, D7, G7.



# Honey

80

2-beat ♩ = 124

B♭/m/G

c. R. Whiting, 1928

## Chorus

Handwritten notes at the top: 4/8/202, 80, 90, 100, 110, 120.

Chorus musical notation (4/4 time):

- Staff 1: F, G<sup>7</sup>
- Staff 2: C<sup>7</sup>, Dm, G<sup>9</sup>, C<sup>7</sup>
- Staff 3: F, A<sup>7</sup> (with handwritten C#dim/A), Gm, Dm, F<sup>7</sup>
- Staff 4: B♭, Fdim, D♭<sup>7</sup>, F, Cm<sup>6</sup>, D<sup>9</sup>, G<sup>7</sup>, C<sup>7</sup>, F

## Verse

Verse musical notation (4/4 time):

- Staff 1: F, C<sup>7</sup>, F, C<sup>7</sup>, F, G<sup>13</sup>, G<sup>7</sup>
- Staff 2: C<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>, F
- Staff 3: F, C<sup>7</sup>, F, C<sup>7</sup>, F, C
- Staff 4: G<sup>7</sup>, G<sup>9</sup>, C, C<sup>7</sup>

### Chorus:

I'm in love with you,/ honey.// Say you love me to,/ honey.//  
 No one else will do,/ honey,/ seems funny but it's true.///  
 Loved you from the start,/ honey,// bless your little heart,/ honey.//  
 Ev'ry day would be so sunny,// honey,/ with you.//

### Verse:

Scene is a June night flooded with moon light,  
 |fragrant roses in bloom.///  
 |Garden bench with just room/ for/ two./// ///|  
 You are the shero, I am the hero, |love is prompting the play.//|  
 |Here's the cue where I say/ to/ you./// ///|

# How Could Red Riding Hood ( 1 )

c. Randolph, 1925

2-beat ♩ = 200

**Chorus**

Musical score for the Chorus of 'How Could Red Riding Hood (1)'. The score is written in 4/4 time, 2-beat ♩ = 200. The key signature has one flat (B-flat). The score consists of 12 staves of music. The first staff is labeled 'Chorus'. The score includes various chords and melodic lines. The chords are: F, D<sup>b</sup>9, F, C7, F, B<sup>b</sup>9, F, Cdim, C7, D<sup>b</sup>dim, Dm, A7, Dm, G7, C7, F13, B<sup>b</sup>, D<sup>b</sup>7, A7, D7, A7, D7, G7, Gdim, G7, B<sup>b</sup>, B<sup>b</sup>dim, F/C, F7/E<sup>b</sup>, D<sup>b</sup>7, F, D<sup>b</sup>9, F, D7, Gm7, C7, C13, C7, 1. F, Edim, Dm<sup>6</sup>, D<sup>b</sup>m, C7, 2. F. The score ends with a double bar line and repeat signs.



**Verse**

**Verse:**

1. (When) We were young, but old enough for us to under- stand, // we  
All believed in fairies/ and the folks of fairy- land. /| But the  
Modern child's been running wild and  
wants to know too much. // They've  
Never under- stood // a- bout Red Riding Hood. //|

2. (They've) Read of Cinder- ella and of Goldilocks and such, // some  
Stories tell them oodles, / and some don't tell them much. // But  
They'll never know, 'twas long ago that all this came a- bout. // They  
Still can't get the goods // on modern Riding Hood. //|

**Chorus:**

|How could Red Riding Hood| | have been so very good and  
Still keep/ the wolf from/ the door? /// |||  
Father and moth- er /// she had/ none, /// so  
Where in the world /did/ the money come from? ///  
|Please let me ask it, /// |who filled her basket?/ The  
Story/ books /nev-/er tell. /// |||

1. |They say that she found/ a wolf in Granny's bed, ///  
|A big sun bonnet/ pulled over her head. //| But  
You know/ and I know/ what she found in stead. ///  
2. |They say that she was/ a maid most discrete ///  
|She never picked up/ strange men on the street. //| But  
You know/ and I know/ what it costs to eat. ///

|How could Red Riding Hood| | have been so very good and  
Still keep the wolf /from/ the Door. /// |||

# How Can You Face Me

c. Waller, 1932

4/4 ♩ = 148

**Chorus**

Musical score for the Chorus of "How Can You Face Me". The score is written in 4/4 time with a tempo of 148 beats per minute. It consists of eight staves of music. The key signature is one flat (Bb). The melody is written in the treble clef. The harmony is indicated by chords written above the staff. The chords are: C, B7, E7, A7, D7, Am6, Fm(maj7), G13, C7, F, Fm6, C, G7, C, B7, E7, A7, D7, Am6, Fm(maj7), G13, C7, F, Fm6, C, Gm7, C13, Gm7, C13, Fmaj7, F6, Fmaj7, D7, C, D13, C, D13, G9, Gb7(#9), G9, G7, C, B7, E7, A7, D7, Am6, Fm(maj7), G13, C7, F, F6, Fm6, C.

**Verse**

Musical score for the Verse of "How Can You Face Me". The score is written in 4/4 time with a tempo of 148 beats per minute. It consists of four staves of music. The key signature is one flat (Bb). The melody is written in the treble clef. The harmony is indicated by chords written above the staff. The chords are: C, C+7, Dm7, D7, C, A7, Dm7, G7, C, Gdim, Dm7, G7, C, C+7, Dm7, D9, B7, Em, Cm, G, D7, G7, Dm7, G+.



# I Believe In Miracles

Fats Waller, Wingy Manone;  
c. 1934

4/4 2-beat ♩ = 116

## Chorus

Chorus Chord Progression:

Am A<sup>b</sup>7 E<sup>b</sup>m A<sup>b</sup>7

C Am D<sup>7</sup> G<sup>7</sup> G<sup>+</sup> C Dm<sup>7</sup> G<sup>7</sup>

Am A<sup>b</sup>7 E<sup>b</sup>m A<sup>b</sup>7

C Am D<sup>7</sup> G<sup>7</sup> G<sup>+</sup><sup>9</sup> C C<sup>6</sup> C<sup>+</sup>

Em Am<sup>3</sup> Em F<sup>7</sup> B<sup>7</sup>

C F<sup>3</sup> C Gm A<sup>7</sup> D<sup>7</sup> G<sup>7</sup> G<sup>+</sup>

C Am A<sup>b</sup>7 E<sup>b</sup>m A<sup>b</sup>7

C Am D<sup>7</sup> G<sup>7</sup> G<sup>+</sup><sup>9</sup> C

## Verse

Verse Chord Progression:

Dm G<sup>7</sup> C<sup>6</sup> G<sup>7</sup> G<sup>+</sup> C

E<sup>b</sup> B<sup>b</sup><sup>7</sup> Cm G Am<sup>7</sup> D<sup>7</sup> G Gdim G<sup>7</sup>

# I Found A Million Dollar Baby

2-beat, swingy ♩ = 140

c. Harry Warren, 1931

**Chorus**

Musical score for the Chorus of "I Found A Million Dollar Baby". The key signature is one flat (Bb) and the time signature is 4/4. The score consists of eight staves of music. Chord symbols are written above the notes: F, C, G9, C7, Cdim, C7, C+, F, F, C, G9, C7, Cdim, C7, F, A7, A9, Dm, A7, Dm, G7, G9, Gm7, C7, G9, C7, F, G9, C7, Cdim, C7, F.

**Verse**

Musical score for the Verse of "I Found A Million Dollar Baby". The key signature is one flat (Bb) and the time signature is 4/4. The score consists of four staves of music. Chord symbols are written above the notes: F, Dm, F, Dm, F, Dm, F, C7, C13, F, Cdim, Gm7, C7, F, F, Dm, F, Dm, F, Dm, D7, Dm7, G9, C, Am, Dm, G13, Gm7, C7.



# I Get the Blues When It Rains

Annette Hanshaw;  
c. Stoddard, 1928

*Lilting 2-beat* ♩ = 116 ♩ = 124

## Chorus

Chorus

G Gdim G C G Gdim D7

D7 Ddim D7 D<sup>13</sup> D<sup>b</sup>dim D7 G G7

C Cdim C C<sup>6</sup> Edim G C Cm<sup>6</sup> G

A7 D7 Ddim D7

G Gdim G C G Gdim D7

D7 Ddim D7 D7 B7 Em G7

C E<sup>b</sup>7 G D7 G E7 E+7 E7

A7 D7 G E<sup>b</sup>7 G

## Verse

Verse

G D7 Gdim G C G Gdim D7 G E7 4 A7 D7

G A7 D7 8 G D7 Gdim G C G Gdim D7 G E7 12

A7 Gdim D7

D7 G G7 C<sup>6</sup> E<sup>b</sup>7 G

A7 Adim A7 D7

# I Guess I'll Have To Change My Plan

*Lilting 2-beat*

Sinatra hit; c. 1932

**Chorus**

Handwritten: *G/B G6/B6 F/A*

Chorus Chords: G<sup>13</sup> C Em Am C G<sup>7</sup> Em G<sup>b7</sup> Fmaj<sup>7</sup> G<sup>7</sup> C G+ Cmaj<sup>7</sup> Cm D<sup>7</sup> F<sup>6</sup> Fm<sup>6</sup> G<sup>7</sup> G<sup>13</sup> C Em Am C C<sup>7</sup> F F<sup>6</sup> Fm<sup>6</sup> C Em B G<sup>7</sup> Gdim G<sup>7</sup> G<sup>13</sup> C Em Am C Fmaj<sup>7</sup> F<sup>6</sup> Dm<sup>6</sup> G<sup>7</sup> C

**Verse**

Verse Chords: Dm<sup>7</sup> G<sup>7</sup> C Dm<sup>7</sup> G<sup>7</sup> C Em C Cdim Dm<sup>6</sup> G+ Em<sup>7</sup> Am Dm<sup>7</sup> G<sup>7</sup> C F<sup>7</sup>sus<sup>4</sup> A<sup>b6</sup> B<sup>b7</sup> E<sup>b</sup> G<sup>7</sup>sus<sup>4</sup> Cm Cm<sup>6</sup> D<sup>7</sup> Gm C<sup>6</sup> D<sup>9</sup> F(add9) G<sup>7</sup> G<sup>13</sup>



# I Kiss Your Hand Madame

Bing Crosby;  
c. R. Erwin, 1928

Light 4/4, lilting 2-beat ♩ = 96

## Chorus

Chorus musical score in E-flat major, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: A<sup>b</sup>, E<sup>b</sup>, E<sup>b</sup>dim B<sup>b</sup>+ E<sup>b</sup>, E<sup>b</sup>dim E<sup>b</sup>, Fm, B<sup>b</sup>9, B<sup>b</sup>+ E<sup>b</sup>, A<sup>b</sup>, E<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>6, A<sup>b</sup>m, E<sup>b</sup>, A<sup>b</sup>(add9), A<sup>b</sup>m, E<sup>b</sup>, E<sup>b</sup>maj7 E<sup>b</sup>6 E<sup>b</sup>, A<sup>b</sup>, E<sup>b</sup>, E<sup>b</sup>maj7 E<sup>b</sup>6 E<sup>b</sup>, E<sup>b</sup>dim B<sup>b</sup>7, E<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>dim A<sup>b</sup>m6, E<sup>b</sup>.

## Verse

Verse musical score in E-flat major, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: E<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>7, B<sup>b</sup>7, E<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>7, B<sup>b</sup>7, E<sup>b</sup>, E<sup>b</sup>7, Gm, D7, Gm, D7, Gm, B<sup>b</sup>dim, B<sup>b</sup>7, A<sup>b</sup>.

# I Love My Baby

2-beat ♩ = 212

**Chorus**

F7

Fred Waring Pennsylvanians;  
c. Harry Warren, 1925

Musical score for the Chorus of "I Love My Baby". The score is written in 4/4 time, with a tempo of 212 beats per minute. The key signature is one flat (Bb). The melody is written on a single staff, and the harmony is indicated by chords written below the staff. The chords are: F7, G7, C7, F7, F9, Bb, G7, C7, F7, F7, G7, C7, F7, F9, Bb, G13, G7, C7, F7, Bb.

**Verse**

Bb

Gm

Bbm6

Musical score for the Verse of "I Love My Baby". The score is written in 4/4 time, with a tempo of 212 beats per minute. The key signature is one flat (Bb). The melody is written on a single staff, and the harmony is indicated by chords written below the staff. The chords are: Bb, Gm, Bbm6, F, C7, F, C9, F, Db7, C7, F, C7, F, F, Cm6, G9, C7, F7, Fdim, F7.



# I May Be Wrong

89

c. 1929

4/4 2-beat ♩ = 122

## Chorus

Musical notation for the Chorus of "I May Be Wrong". The key signature is B-flat major (two flats). The time signature is 4/4, with a tempo of 122 beats per minute. The notation consists of ten staves. Chords are indicated above the notes. The sequence of chords is: Eb7, Ab(add9), Abm, Eb7, F9, Bb7, Eb, Fm Bb7, Eb7, Ab, Abm, Eb7, F9, Bb7, Eb, Fm, Gm, Fm, D7, Gm, Cm, F7, Bb, Bb7, Eb7, Ab, Abm, Eb7, F9, Bb7, Bb+, Eb.

## Verse

Musical notation for the Verse of "I May Be Wrong". The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of four staves. Chords are indicated above the notes. The sequence of chords is: Eb7, Fm Bb7, Eb7, Abm6, Fm7, Eb7, Ab, Fdim Fm Bb+ Bb7, Eb7, D7, Gm, Gdim, Eb7, D7, Gm, Bb, Gm7, Cm7, F7, Bb, Bb6, Bb7.

# I Thank You Mr. Moon

2-beat ♩ = 160

c. 1931

**Chorus**

Musical score for the Chorus of "I Thank You Mr. Moon". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as 2-beat ♩ = 160. The music consists of a single melodic line with accompanying chords. The chords are: G, G, Em, Em7(b5), A7, Am7, D7, G, A7, D7, G, Em, Em7(b5), A7, Am7, D7, G, C7, G7, G7, F/G, G7, Cmaj7, Am, B7, A7, Bm, A7, D7, G, G, Em, Em7(b5), A7, Am7, D7, G, C7, G.

**Verse**

Musical score for the Verse of "I Thank You Mr. Moon". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The music consists of a single melodic line with accompanying chords. The chords are: G, G, C7, Am, D7, G, G, G, C7, Am, D7, G, E7, E+, E7, A7, D7.



4/16/20  
86, 106, 126

# I Wanna Be Loved By You

91

2-beat ♩ = 172

c. Ruby, Kalmar, 1928

## Chorus

Musical notation for the Chorus of "I Wanna Be Loved By You". The key signature has one flat (Bb), and the time signature is 4/4. The notation consists of eight staves of music. Chords are indicated above the notes. The sequence of chords is: C, Em, Am, C+ B+ Bb, A7, D7, G7, Gdim, G7, C, D7, G7, C, Em, Am, C+ B+ Bb, A7, D7, G7, Gdim, G7, C, C7, F, Fm, C, C7, F, Am, D7, G7, B+ Bb, A7, D7, Ab7(b5), G7, C, Em, Am, C+ B+, A7, D7, G7, Gdim, G7, C, C7, D7, Ab+ G7, C.

## Verse

Musical notation for the Verse of "I Wanna Be Loved By You". The notation consists of five staves of music. Chords are indicated above the notes. The sequence of chords is: C, G, Dm7, G7, C, C7, Dm7, G7, C, Cdim, Dm7, G7, C, Am7, Ab7, G7, C, G, Dm7, G7, C, C7, Dm7, G7, E7, A6, Amaj7, A7, D7, G7.



# I Want To Be Bad

c. DeSylva, Brown,  
Henderson, 1928

2-beat ♩ = 172

**Chorus**

Musical score for the Chorus of "I Want To Be Bad". The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The tempo is 2-beat ♩ = 172. The score consists of 16 measures. The chords are: C, F6/9, G7, C, Cdim, Dm7, G7, C, Cdim, F6/9, G9, C6, Gdim, G9, G+, C, Cdim, F6/9, G7, C, Cdim, Dm7, G7, C, Cdim, F6/9, G9, C, F7, C, Fm, A♭7, A♭maj7, Fm, D7, Dm, F7, Fmaj7, Dm, B7, G7, C, F6/9, G7, C, Cdim, Dm7, G7, C, Cdim, F6/9, G9, C, B♭7 A♭7, G7, C.

**Verse**

Musical score for the Verse of "I Want To Be Bad". The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The tempo is 2-beat ♩ = 172. The score consists of 16 measures. The chords are: G7, Cm, B♭m A♭7 G7, B♭m A♭7 G7, A♭7 G7, Fm, G7, Fm6, G7, 1. Cm, Fm, Cm, Fm G7, 2. C, C7, F6, Fm6, C, Cm, D7, Fm6, G7, G+.



# I Want To Be Happy

c. Youmans, 1924

2-beat ♩ = 198

## Chorus

Chorus musical notation (4/4 time, 2-beat ♩ = 198). The melody is written on a single staff. Chords are indicated above the staff. The key signature has one flat (Bb).

Chords: C, F, G<sup>7</sup>, F, G<sup>7</sup>, F, G<sup>7</sup>, F, G<sup>7</sup>, C, F, G<sup>7</sup>, F, G<sup>7</sup>, F, G<sup>7</sup>, C, G<sup>7</sup>, C, Cdim<sup>7</sup>, Gm<sup>7</sup>, C, B<sup>b</sup>, C, B<sup>b</sup>, C, F, Fm<sup>6</sup>, C, C<sup>6</sup>, G<sup>7</sup>, Cm<sup>6/9</sup>, G<sup>7</sup>, C, F, G<sup>7</sup>, F, G<sup>7</sup>, F, G<sup>7</sup>, F, G<sup>7</sup>, C, F, G<sup>7</sup>, F, G<sup>7</sup>, F, G<sup>7</sup>, C.

## Verse

Verse musical notation (4/4 time, 2-beat ♩ = 198). The melody is written on a single staff. Chords are indicated above the staff. The key signature has one flat (Bb).

Chords: C, F(add9), G<sup>7</sup>, C, F(add9), G<sup>7</sup>, C, Cdim, C, Dm<sup>7</sup>, G<sup>7</sup>, C, Em, Em<sup>6</sup>, B<sup>7</sup>, Em, B+, Em<sup>7</sup>, A<sup>9</sup>, G, C, G, Gdim<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>, Gdim, G<sup>7</sup>, G+.



I Won't Dance ( 1 )Fred Astaire;  
c. Kern, 1934

2-beat ♩ = 172

Chorus

Handwritten notes: 4/11/20, 86, 126, 126

Chorus

4/4

2-beat ♩ = 172

Chords: C, Em, Dm, Am, G<sup>7</sup>, C, Em, Dm, Am, G<sup>7</sup>, C, Cmaj<sup>7</sup>, C<sup>7</sup>, F, Fm, G<sup>7</sup>, C, Am<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C, Cmaj<sup>7</sup>, Dm<sup>7</sup>, Fmaj<sup>7</sup>, G<sup>7</sup>, C, Em, Dm<sup>7</sup>, Am, G<sup>7</sup>, C, Cmaj<sup>7</sup>, C<sup>7</sup>, F<sup>sus</sup><sup>4</sup>, F, Fm, G<sup>7</sup>, C, C<sup>7</sup>, Cm<sup>7</sup>, F, F, Fm, G<sup>7</sup>, C, Am, Dm<sup>7</sup>, G<sup>7</sup>, A<sup>b</sup>, A<sup>b</sup><sup>7</sup>, D<sup>b</sup>, D<sup>b</sup><sup>7</sup>, B, B<sup>7</sup>, C<sup>7</sup>, B<sup>7</sup>, E<sup>7</sup>, Am, Dm(add9), G<sup>7</sup>



# I Won't Dance ( 2 )

94

The musical score is written for guitar and voice. It consists of eight staves. The first four staves are instrumental, featuring a melody with various chords: C, Em, Dm, Am, G7, C, Em, Dm, Am, G7, C, C7, G7, F, Fm, G7, C, C7, Gm7, F, Gm7, A, Ab7, Fsus2, G7, C, (A7, Ab7, G7). The fifth staff is marked 'Verse' and begins with a new melody. The remaining staves continue the instrumental accompaniment with chords: C, G7, C6, F, F, G7, Dm7, G7, C, Cmaj7, Dm, G7, C, Am, Dm, G7, C, G7, C, Dm, C, Dm7, G7, Em, Dm, G7, C, Cmaj7, Dm7, G7, C, Cmaj7, Dm7, G7.

|I won't dance,/ |don't ask me. |I won't dance,/ |don't ask me.  
 |I won't dance,/ |Madame, with you./// / My heart won't  
 Let my feet do things they should do. /// ///  
 |You know what? |You're lovely/ (she) And so what? |I'm lovely./  
 (He) But oh what/ |you do to me./// /I'm like an  
 Ocean wave that's bumped on the shore /// /I feel so  
 Absolutely stumped on the floor! /// ///|  
 (She) When you dance, you're charming and you're gentle.// ///|  
 "Specially when you do the conti- nental.// ///|  
 (He) But this feeling isn't purely mental;// /For heaven  
 Rest us,// /I'm not as- bestox.// / And that's why  
 I won't dance,/ |why should I? |I won't dance,/ |How could I?  
 I won't dance,/ |merci beau- coup./// /I know that  
 Music leads the way to romance. /// / So if I  
 Hold you in my arms I won't dance! /// ///|



# I Wish't I Was In Peoria

2-beat ♩ = 210

c. Harry Woods, 1927

**Chorus**

Musical score for the Chorus of "I Wish't I Was In Peoria". The score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody is written on a single staff. The accompaniment is written on a grand staff (treble and bass clefs). The key signature is B-flat major (three flats). The tempo is 2-beat ♩ = 210. The score consists of 16 measures. The first measure is a whole note chord. The second measure is a whole note chord. The third measure is a whole note chord. The fourth measure is a whole note chord. The fifth measure is a whole note chord. The sixth measure is a whole note chord. The seventh measure is a whole note chord. The eighth measure is a whole note chord. The ninth measure is a whole note chord. The tenth measure is a whole note chord. The eleventh measure is a whole note chord. The twelfth measure is a whole note chord. The thirteenth measure is a whole note chord. The fourteenth measure is a whole note chord. The fifteenth measure is a whole note chord. The sixteenth measure is a whole note chord. The key signature changes to B-flat major (three flats) at the end of the chorus.

Chorus Chords: E<sup>b</sup>, A<sup>b</sup>, E<sup>b</sup>, E<sup>b</sup>dim, B<sup>b</sup>7, E<sup>b</sup>, A<sup>b</sup>, A<sup>b</sup>dim, E<sup>b</sup>, A<sup>b</sup>, E<sup>b</sup>, E<sup>b</sup>dim, B<sup>b</sup>7, B<sup>b</sup>9, E<sup>b</sup>, A<sup>b</sup>, A<sup>b</sup>, A<sup>b</sup>m, E<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, A<sup>b</sup>, A<sup>b</sup>m, E<sup>b</sup>, B<sup>b</sup>7, A<sup>b</sup>, A<sup>b</sup>dim, E<sup>b</sup>, A<sup>b</sup>, E<sup>b</sup>, E<sup>b</sup>dim, B<sup>b</sup>7, E<sup>b</sup>, A<sup>b</sup>, A<sup>b</sup>dim.

**Verse**

Musical score for the Verse of "I Wish't I Was In Peoria". The score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody is written on a single staff. The accompaniment is written on a grand staff (treble and bass clefs). The key signature is B-flat major (three flats). The tempo is 2-beat ♩ = 210. The score consists of 16 measures. The first measure is a whole note chord. The second measure is a whole note chord. The third measure is a whole note chord. The fourth measure is a whole note chord. The fifth measure is a whole note chord. The sixth measure is a whole note chord. The seventh measure is a whole note chord. The eighth measure is a whole note chord. The ninth measure is a whole note chord. The tenth measure is a whole note chord. The eleventh measure is a whole note chord. The twelfth measure is a whole note chord. The thirteenth measure is a whole note chord. The fourteenth measure is a whole note chord. The fifteenth measure is a whole note chord. The sixteenth measure is a whole note chord. The key signature changes to B-flat major (three flats) at the end of the verse.

Verse Chords: Gm, Cm, Gm, Cm, D7, Gm, Gm, B<sup>b</sup>, B<sup>b</sup>+, Gm, C7, F7, B<sup>b</sup>7, E<sup>b</sup>, A<sup>b</sup>, A<sup>b</sup>dim.



4/11/2-3  
79, 94, 114, 134

# I'd Do Anything For You

96

2-beat ♩ = 148

Helen Kane;  
c. Friend, Pollack, 1929

## Chorus

Musical score for the Chorus of "I'd Do Anything For You". The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of 16 measures. The melody is written on a single staff, and the harmony is indicated by chords written below the staff. The chords are: Eb, Edim, Bb7, Bb+ C7, Fm, Abm, Eb, C7, F7, Bb7, Eb, Eb7, Ab, C7, Gm Ebm, F7, Abm, Bb7, Eb, Edim, Bb7, Bb+ C7, Fm, Abm, Eb, C7, F7, Bb7, Eb.

## Verse

Musical score for the Verse of "I'd Do Anything For You". The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of 16 measures. The melody is written on a single staff, and the harmony is indicated by chords written below the staff. The chords are: Eb, Ebdim7, Eb, Ebdim7, Bb7, Gm Ddim Gm Bb7 Ebdim7 Eb Bb7 Eb Gb, Bb, Gm7 Bb, C7 C9 F7, Bb7 Ab(add9) Bb7.



# 97 <sup>78, 98, 118</sup> I'd Rather Be Blue Over You ( 1 )

2-beat ♩ = 132 ♩ = 118

Fanny Brice;  
c. Fred Fisher, 1928

## Chorus

(D7) G Ddim D7 D13

D7 D+ G D Gdim D7

G(add9) G Gdim(G<sup>b7</sup>(#9) Gdim) D9 D7

Cmaj9 D9 D13 D7 G Ddim D7

G Ddim E+ E7 Am E7 Am E7

A E7 A E7 A7 D7

G Ddim Am7 E7 Am E<sup>b7</sup>

G Em7 G D7 Bm G

## Verse

G Bm Dm E7

A9 D9 G6 D+

G Bm Dm E7

A7 D9 G6 (D7)

Routine: Verse, Chorus, Patter, Chorus



4/11/20

74

# I'd Rather Be Blue Over You ( 2 )

97

**Patter**

**Verse:**

1. Here am I,/ there you'll be,/ miles and miles a- way from me./  
 I won't see/ /the good in good- bye./// Still///  
 Best of friends,/ have to part./ Don't lose sleep,/ don't lose heart./  
 You know me,/ / So baby don't cry./// / I'd rather be (Chorus)

2. I'll be good,/ I'll be nice,/ not because I'm good or nice,/  
 But because/ /I'm crazy for you,/// love.///

I'll be here,/ waiting here,/ not because I like it here,/

But because/ /I want to be true./// / I'd rather be (chorus)

**Chorus:**

(I'd rather be) Blue/ thinking of you, I'd rather be blue/ over you,/ than be  
 Happy/ with somebod-/y else./// / How lonely the  
 Days/ are,/ nights/ are,/ /until we meet, without your ca-  
 Res-s-es,/ my happiness is |so incom- plete.// |

------(Chorus 1., Chorus 2.)

1. Need a little love, little kiss, little hug, and it's you that I crave./ ||||

Honey hurry up, hurry up, hurry up, it's so hard to behave./ / I'd rather be

2. Need a little "Ah!", little "Oooh!" little "Oh!", and I'm knocking on wood./  
 ||||

Honey hurry up, hurry up, hurry up, it's so hard to be good./ / I'd rather be

Blue/ thinking of you, I'd rather be blue/ over you,/ than be  
 Happy/ with somebod-/y else./// /|||

**Patter:** Will I be good, will I be bad, don't be a fool, you fool!! |||

My little flat I'm turn- ing that into a Sunday school./ |||

While you're away, I'm here to say there'll be no ice man there./ |||

Singing the blues, I'm gon- na use nothing but frigidaire./ / I'd rather be

# If Dreams Come True

This flexible tune works at many tempos

4/4 2-beat CW ♩ = 194

BG ♩ = 160

Chick Webb '34; Goodman CH '38;  
c. Goodman, Samson, 1934

Chord symbols: F+7/B, B<sup>b</sup>13, E<sup>b</sup>+7, A<sup>b</sup>6, F+7/B, B<sup>b</sup>13, E<sup>b</sup>+7, A<sup>b</sup>6, A<sup>b</sup>+7, D<sup>b</sup>6, C7, Fm, Fm7, B<sup>b</sup>13, D<sup>b</sup>, E<sup>b</sup>7, F+7/B, B<sup>b</sup>13, E<sup>b</sup>+7, A<sup>b</sup>6, F+7/B, B<sup>b</sup>13, E<sup>b</sup>+7, A<sup>b</sup>6, A<sup>b</sup>+7, D<sup>b</sup>6, C7, Fm, Cm, D<sup>b</sup>6/D<sup>b</sup>, A<sup>b</sup>/C, B<sup>b</sup>m7, E<sup>b</sup>13, A<sup>b</sup>6.

(If/) Dreams/// //come/ true/// //I'll/  
Be/// //with/ you/// //I/  
Love/// //that/ smile in your eyes //you/  
Seem/// //a/ dream in disguise. //in/  
-----  
Your/// //car-I ess/// //I/  
Find/// //happi- ness/// //And/  
Love/// //In/ view/// //If/  
Dreams/// //come/ true./// ///



4/12/20  
118, 138

# If I Had A Talking Picture Of You

99

2-beat ♩ = 172

Paul Whiteman; c. DeSylva  
Brown, Henderson, 1929

## Chorus

Musical score for the Chorus, written in B-flat major (two flats) and 4/4 time. The melody is composed of eighth and quarter notes, often beamed in pairs. The harmony is indicated by chords written above the staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4.

Chords: E<sup>b</sup>, D, E<sup>b</sup>, D, E<sup>b</sup>, B<sup>b</sup>dim, B<sup>b</sup>7, B<sup>b</sup>7, B<sup>b</sup>dim, B<sup>b</sup>7, B<sup>b</sup>dim, B<sup>b</sup>7, E<sup>b</sup>, B<sup>b</sup>m, C<sup>7</sup>, Fm, F<sup>9</sup>, B<sup>b</sup>7, B<sup>b</sup>+, E<sup>b</sup>, D, E<sup>b</sup>, D, E<sup>b</sup>, B<sup>b</sup>dim, B<sup>b</sup>7, B<sup>b</sup>7, B<sup>b</sup>dim, B<sup>b</sup>7, G<sup>7</sup>, Cm, D<sup>b</sup>7(b5), Cm, F<sup>9</sup>, Fm<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>.

## Verse

Musical score for the Verse, written in B-flat major (two flats) and 4/4 time. The melody is composed of quarter and eighth notes. The harmony is indicated by chords written above the staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4.

Chords: Fm, Gm, Fm, Gm, E<sup>b</sup>, Fm, Gm, Fm, Gm, B<sup>b</sup>m, C<sup>7</sup>, Gm, Fm, A<sup>b</sup>m, E<sup>b</sup>, E<sup>b</sup>/A, F<sup>7</sup>/D, Dm, F<sup>7</sup>, B<sup>b</sup>7, Fm, A<sup>b</sup>, B<sup>b</sup>7.

## If I Had My Way

Orig. a waltz

c. Kindis, 1914

4/4 swingy ♩ = 140 ♩ = 158

**Chorus**

Chorus

G7 C A7 D7 G7 G+

C G7 E<sup>b</sup>dim G7

C E7 F C

D7 G G<sup>6</sup> G7

C A7 D7 G7 G+

C E7 F7 A7 Dm

Dm7 Cdim C A7

D7 G7 C Fm C

**Verse**

Verse

C Cdim C B<sup>b</sup>m<sup>6</sup> G G7 C G7

C Cdim C A7 G D7 E7 Am Dm Am7 D7 G G7



I'll Get ByHarry James, Ink Spots;  
c. Turk-Ahlert, 1928

2-beat, not slow ♩ = 138

**Chorus**

Chorus

The Chorus section consists of two 8-measure phrases. The first phrase starts with a C major chord and ends with an E+ chord. The second phrase also starts with a C major chord and ends with an E+ chord. The melody is written in 4/4 time, with a 2-beat feel. The harmony includes various chords such as Dm7, A7, Dm, D9, Bm, G7, Cdim, G9, G+, C, Gdim, G7, Am, A9, A+, Dm, Dm7, and G9.

**Verse**

Verse

The Verse section consists of two 8-measure phrases. The first phrase starts with a G7 chord and ends with an A7 chord. The second phrase starts with a Dm7 chord and ends with a G7 chord. The melody is written in 4/4 time, with a 2-beat feel. The harmony includes various chords such as Dm7, D7(b5), G7, G+, C, A7, Em, F#7(b5), B7, E7, A7, D7, G7, and Am.

# I'm A Dreamer Aren't We All ( 1 )

Lilting 2-beat, legato ♩ = 118 ♩ = 126

Annette Hanshaw;  
c. DeSylva, Brown Henderson, 1929

## Intro

Chord progression for Intro:

C B<sup>7</sup> B<sup>b7</sup> A<sup>7</sup>

A<sup>b7</sup> G<sup>7</sup> G<sup>+</sup> Am G<sup>7</sup>

## Chorus

Chord progression for Chorus:

C Cdim B B<sup>b7</sup> B<sup>bdim</sup> A<sup>7</sup>

Dm<sup>6</sup> Dm<sup>7(b5)</sup> Am Cmaj<sup>7</sup>

Am D<sup>6</sup> Fm<sup>6</sup> G<sup>7</sup>

C Cdim B B<sup>b7</sup> B<sup>bdim</sup> A<sup>7</sup>

Dm<sup>6</sup> Dm<sup>7(b5)</sup> Am B<sup>7</sup> E<sup>+</sup><sup>7</sup> Am<sup>7</sup>

D<sup>9</sup> G<sup>7</sup> C ( G<sup>7</sup> )



**Verse**

Verse: 1. Aren't we all/ /pretending constantly,///   
 That we are the ones we hope to be./// /Our fortunes  
 Hide/// /right here in- side,/// /and we i-  
 Ma-gine/ /reali- ty.///   
 Oftentimes I leave real things be- hind,///   
 Hide within a corner of my mine.///

2. Aren't we all/ /in search of happines?///   
 To each one it means a diff'rent thing./// /To some it's  
 Wealth,/// /to some it's health,/// /to some it's  
 On-/y/ /what love can bring.///   
 Please don't blame me if I'm human too.///   
 I'm the same as you, and you, and you.///

Chorus: I'm//a dream-/er,/ aren't / we all?   
 Just//a dream-/er/ aren't/ we all?  
 In// my dreams// each night// it seems,// my  
 Sweet-/heart/ comes// to call.///

He's// so charm-/ing/ strong/ and tall   
 It's// a- larm-/ing/ how// I fall.///   
 He's// i- deal.// But then he isn't real and I'm a  
 Fool,/// /but aren't we all.///



# I'm Crazy 'Bout My Baby

4/4 2-beat ♩ = 156

c. Waller, 1931

**Chorus**

Musical score for the Chorus of "I'm Crazy 'Bout My Baby". The score is written in 4/4 time with a 2-beat feel. It consists of 16 measures across 8 staves. The key signature has two flats (Bb and Eb). The melody is written in treble clef. The harmony is indicated by chord symbols above the notes. The Chorus section is marked with a box labeled "Chorus".

Chord progression for the Chorus:

Measures 1-4: Fm7, Bb9, Bb+, Eb, C, Bbdim

Measures 5-8: Bbm (Fm Bbm Fm) Eb, Cm7, Fm7, Gm, Bb13, Eb, Cm

Measures 9-12: Fm7, Bb9, Bb+, Eb, C, Bbdim

Measures 13-16: Bbm (Fm Bbm Fm) Eb, Cm7, Fm7, Gm, Bb13, Eb, Eb7

Measures 17-20: Bbm6 (Eb9 Bbm6) Eb7, Ab6 (Abm6 Ab6) F7

Measures 21-24: Cm6, F9, Cm6, Gb7, F7, Bb7, Bbdim, Bb7, Fm

Measures 25-28: Fm7, Bb9, Bb+, Eb, C, Bbdim

Measures 29-32: Bbm6 (Fm Bbm Fm) Eb, Cm7, Fm7, Gm, Bb13, Eb

**Verse**

Musical score for the Verse of "I'm Crazy 'Bout My Baby". The score is written in 4/4 time with a 2-beat feel. It consists of 16 measures across 8 staves. The key signature has two flats (Bb and Eb). The melody is written in treble clef. The harmony is indicated by chord symbols above the notes. The Verse section is marked with a box labeled "Verse".

Chord progression for the Verse:

Measures 1-4: Cm, (Ab7) G7, Cm, Bb7

Measures 5-8: Eb, Bb7, Eb, Ab7, G7, F(add9), Gdim, G7

Measures 9-12: Cm, (Ab7) G7, Cm, Cdim, Cm, F13

Measures 13-16: Bb, F13, Bb, F13, Bb, B+ Bbdim, Bb7, Cm



4/13/20  
76, 86, 96, 120

# I'm Crooning A Tune About June

104

2-beat ♩ = 196

Sunshine Boys '29; c. Davis-Coots, 1929

## Chorus

Musical score for the Chorus, written in 4/4 time with a key signature of two flats (Bb and Eb). The melody is written on a single staff. The accompaniment is provided by a piano, with chords indicated by letters above the staff. The Chorus consists of 16 measures. The key signature is Bb and Eb. The time signature is 4/4. The tempo is 196 beats per minute. The score is written in a single system with 16 measures. The melody is written on a single staff. The accompaniment is provided by a piano, with chords indicated by letters above the staff. The Chorus consists of 16 measures. The key signature is Bb and Eb. The time signature is 4/4. The tempo is 196 beats per minute. The score is written in a single system with 16 measures.

Chorus Chords: Bb, C7, C9, F7 (F9), Bb, F7, Bb, C7, C9, F7, Bb7, Eb, Ebm, Bb, Gm7, C7, Bbdim, C7, F7, Bb, C7, C9, F7, Bb, C7, C9.

## Verse

Musical score for the Verse, written in 4/4 time with a key signature of two flats (Bb and Eb). The melody is written on a single staff. The accompaniment is provided by a piano, with chords indicated by letters above the staff. The Verse consists of 16 measures. The key signature is Bb and Eb. The time signature is 4/4. The tempo is 196 beats per minute. The score is written in a single system with 16 measures. The melody is written on a single staff. The accompaniment is provided by a piano, with chords indicated by letters above the staff. The Verse consists of 16 measures. The key signature is Bb and Eb. The time signature is 4/4. The tempo is 196 beats per minute. The score is written in a single system with 16 measures.

Verse Chords: Bb, F7, Bb, D7, Gm, Gm7, C7, F7, Bb, F7, Bb, D7, Gm, D, D6, A7, A9, D, F7.

# I'm Gonna Charleston Back To Charleston ( 1 )

Charleston ♩ = 208

Coon-Sanders;  
c.1925**Intro**

Chords: B $\flat$ 7, E $\flat$ 7

**Verse**

Chords: E $\flat$ , Gm, Cm, G7, Cm, E $\flat$ 7, A $\flat$ , B $\flat$ 7, E $\flat$ , A $\flat$ 7, B $\flat$ 7, E $\flat$ , D7, Gm, Cm, Gm, Cm, E $\flat$ 7, D7, Gm, Edim, B $\flat$ 7, B $\flat$ , F7, B $\flat$ 7

**Patter**

Chords: B $\flat$ , E $\flat$ 7, B $\flat$ , E $\flat$ 7, B $\flat$ , E $\flat$ 7, F7, C7, F7, B $\flat$ , E $\flat$ 7, B $\flat$ , E $\flat$ 7, B $\flat$ , E $\flat$ 7, B $\flat$ , E $\flat$ 7, G7, C7, F7, B $\flat$ , F7, B $\flat$ 7

**To Chorus**



# I'm Gonna Charleston Back To Charleston ( 2 )

105

## Chorus

Chorus

Chord symbols:  $E\flat 7$ ,  $A\flat 7$ ,  $E\flat 7$ ,  $A\flat 7$ ,  $E\flat 7$ ,  $G 7$ ,  $B\flat$ ,  $C 7$ ,  $B\flat$ ,  $F 7$ ,  $B\flat$ ,  $B\flat 7$ ,  $B\flat \dim$ ,  $B\flat 7$ ,  $F 7$ ,  $B\flat 7$ ,  $E\flat 7$ ,  $A\flat 7$ ,  $E\flat 7$ ,  $E\flat \dim$ ,  $C m$ ,  $G m$ ,  $E\flat$ ,  $G m$ ,  $B\flat$ ,  $C 7$ ,  $F 7$ ,  $B\flat 7$ ,  $E\flat$ .

Routine: Intro, V C, Patter, solos, V CC

4/13/20  
do, 110, 130, 150

## I'm Gonna Meet My Sweetie Now

2-beat ♩ = 220

Jean Goldkette hit, 1927

## Chorus

Chorus musical score in G major, 4/4 time. The score consists of eight staves of music. The melody is written on the first staff, and the accompaniment is written on the remaining seven staves. The key signature has one sharp (F#). The time signature is 4/4. The tempo is 220 beats per minute. The score includes various chords and melodic lines. The chords are: G, G7, Cmaj7, Eb7, D7, G, A7, D7, G, D+, G, G7, Cmaj7, Eb7, D7, G, G7, A7, D7, G, Eb7, G, C, Am, G7, C, Cm, G, Em, A7, D7, G, G7, Cmaj7, Eb7, D7, G, A7, D7, G, Eb7, G.

## Verse

Verse musical score in G major, 4/4 time. The score consists of four staves of music. The melody is written on the first staff, and the accompaniment is written on the remaining three staves. The key signature has one sharp (F#). The time signature is 4/4. The tempo is 220 beats per minute. The score includes various chords and melodic lines. The chords are: G, E7, Am, D7, G, A7, D7, G, D+, G, E7, Am, D7, G, A7, Cm6, D7, Ddim, D7.



4/13/20  
80, 100, 120, 140

# I'm In the Market For You

107

2-beat ♩ = 140

George Olsen; Ben Selvin;  
c. J. Hanley, 1930

## Chorus

Musical score for the Chorus of "I'm In the Market For You". The score is written in 4/4 time, with a key signature of two flats (Bb and Eb). The tempo is marked as 2-beat ♩ = 140. The Chorus consists of 16 measures. The notes and chords are as follows:

- Measure 1: A<sup>b</sup>6
- Measure 2: A<sup>b</sup>m6
- Measure 3: E<sup>b</sup>
- Measure 4: C<sup>9</sup>
- Measure 5: Fm<sup>7</sup>
- Measure 6: A<sup>b</sup>m
- Measure 7: Gm
- Measure 8: B<sup>b</sup>dim
- Measure 9: B<sup>b</sup>7
- Measure 10: E<sup>b</sup>
- Measure 11: Edim
- Measure 12: B<sup>b</sup>7
- Measure 13: A<sup>b</sup>6
- Measure 14: A<sup>b</sup>m6
- Measure 15: E<sup>b</sup>
- Measure 16: C<sup>9</sup>
- Measure 17: Fm<sup>7</sup>
- Measure 18: A<sup>b</sup>m
- Measure 19: Gm
- Measure 20: B<sup>b</sup>13
- Measure 21: E<sup>b</sup>
- Measure 22: Fm<sup>7</sup>
- Measure 23: E<sup>b</sup>
- Measure 24: A<sup>b</sup>
- Measure 25: Fm<sup>7</sup>
- Measure 26: E<sup>b</sup>dim
- Measure 27: D<sup>7</sup>
- Measure 28: E<sup>b</sup>
- Measure 29: A<sup>b</sup>6
- Measure 30: A<sup>b</sup>9
- Measure 31: F<sup>9</sup>
- Measure 32: E<sup>9</sup>
- Measure 33: B<sup>b</sup>7
- Measure 34: Fm<sup>7</sup>
- Measure 35: B<sup>b</sup>7
- Measure 36: A<sup>b</sup>6
- Measure 37: A<sup>b</sup>m6
- Measure 38: E<sup>b</sup>
- Measure 39: C<sup>9</sup>
- Measure 40: Fm<sup>7</sup>
- Measure 41: A<sup>b</sup>m
- Measure 42: Gm
- Measure 43: B<sup>b</sup>+<sup>9</sup>
- Measure 44: E<sup>b</sup>

## Verse

Musical score for the Verse of "I'm In the Market For You". The score is written in 4/4 time, with a key signature of two flats (Bb and Eb). The Verse consists of 12 measures. The notes and chords are as follows:

- Measure 1: Fm<sup>7</sup>
- Measure 2: A<sup>b</sup>m
- Measure 3: Gm
- Measure 4: E<sup>b</sup>
- Measure 5: Cm<sup>7</sup>
- Measure 6: Fm<sup>7</sup>
- Measure 7: A<sup>b</sup>m
- Measure 8: Gm
- Measure 9: E<sup>b</sup>
- Measure 10: D<sup>7</sup>
- Measure 11: Gm
- Measure 12: Fm<sup>7</sup>
- Measure 13: B<sup>b</sup>7
- Measure 14: B<sup>b</sup>+<sup>9</sup>
- Measure 15: E<sup>b</sup>9
- Measure 16: Cm
- Measure 17: G
- Measure 18: E<sup>b</sup>7
- Measure 19: A<sup>b</sup>m
- Measure 20: Gm
- Measure 21: B<sup>b</sup>13
- Measure 22: E<sup>b</sup>
- Measure 23: Cdim
- Measure 24: Cm
- Measure 25: A<sup>b</sup>
- Measure 26: F
- Measure 27: F<sup>6</sup>
- Measure 28: F<sup>13</sup>
- Measure 29: B<sup>b</sup>7
- Measure 30: Gm



# I'm Just Wild About Harry

**2-beat ♩ = 216**

**c. Blake, Sissle, 1921**

## Chorus

**C (C(add9) )**

**G<sup>7</sup>(G<sup>7</sup>sus<sup>4</sup>-G<sup>7</sup>-)**

F

## Verse

**Verse**

The musical score for the Verse of 'The Christmas Song' is presented in four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a 4/4 time signature. The chords are indicated above the staff: C, F6, C, F, C, Cdim, C. The second staff continues the melody with chords Dm7, Fm, C, G7, C. The third staff continues the melody with chords C, F, C, F, C, Cdim, C. The fourth staff continues the melody with chords Cdim, C, G7, C, G7. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and ties.



4/14/20  
95, 110, 130, 150

# I'm More Than Satisfied

109

2-beat ♩ = 196

Original Memphis 5;  
c. Waller, 1927

## Chorus

Musical notation for the Chorus, consisting of eight staves. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on the top staff of each pair, and the harmony is written on the bottom staff. Chord symbols are placed above the notes. The chords for the first staff are F, F+, F6, Cdim, C7, Gm7, C9, and Cdim. The chords for the second staff are C7, G7, C9, F, G7, and C7. The chords for the third staff are F, F+, F6, Cdim, C7, Gm7, C9, and Cdim. The chords for the fourth staff are C7, G7, C9, F, Fdim, Bbm, and F. The chords for the fifth staff are A7 and Dm. The chords for the sixth staff are G7 and C7. The chords for the seventh staff are F, F+, F6, Cdim, C7, Gm7, C9, and Cdim. The chords for the eighth staff are C7, G7, C9, F, C7, and F.

## Verse

Musical notation for the Verse, consisting of four staves. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on the top staff of each pair, and the harmony is written on the bottom staff. Chord symbols are placed above the notes. The chords for the first staff are F7, E+, Eb7, D7, G7, C7, and F. The chords for the second staff are F7, E+, Eb7, D7, G7, and C7. The chords for the third staff are Gm7, C7, Bb7, F, Gm7, C7, Bb7, and F. The chords for the fourth staff are F7, E+, Eb7, D7, G7, and C7.



# I'm Nobody's Baby

Ruth Etting '27, Judy Garland '40; c. 1921

2-beat ♩ = 118

**Chorus**

Musical score for the Chorus of "I'm Nobody's Baby". The score is written for guitar in 4/4 time, with a tempo of 118 beats per minute. The key signature has one sharp (F#). The melody is written on a single staff, and the guitar accompaniment is written on a single staff. The score includes various chords and melodic lines. The chords are: G, A7, Am7, D7, D+7, G, C, Edim, E7, Bdim, E7, Am, A7, Em7, A7, D7, Am7, Cdim, G, A7, Am7, D7, F#7(b5), B7, Edim, B7, E, Ddim, E+, E7, Am, E7, Am, E7, Am, Ddim, Am, E7, Am7, A7, D7, G, E, G. The melody includes trills (TR) and wavy lines indicating vibrato or tremolo.

**Verse**

Musical score for the Verse of "I'm Nobody's Baby". The score is written for guitar in 4/4 time, with a tempo of 118 beats per minute. The key signature has one sharp (F#). The melody is written on a single staff, and the guitar accompaniment is written on a single staff. The score includes various chords and melodic lines. The chords are: G, Am7, D7, G, Gmaj7, G6, G+, G, B7, Em, Am7, D7, G, Edim, D7, G, Em6, F#7, Bm, Edim, D, Em7, A7, D7, Am7, D7, Ddim, Am, Dm7, E, Am, E7, Em7, A7, Em7, A7, Am7, D7, Am7, Cdim. The melody includes trills (TR) and wavy lines indicating vibrato or tremolo.



98, 118

# I'm Playing With Fire

111

2-beat ♩ = 118

Some chords simplified, or alternates supplied

Rudy Vallee hit;  
c. Berlin, 1932

## Chorus

Handwritten musical score for the Chorus of "I'm Playing With Fire". The score is written on ten staves in G major (one sharp) and 4/4 time. The tempo is 118 beats per minute. The key signature is G major. The score includes various chords and melodic lines. Some staves have handwritten "TR" (trill) markings. The chords are: G, Em, G, Ddim, Am, D7, G, Edim, E7 (G/B), Dm (Bm7(b5)), E7, Am, Cm (Am7(b5)), D7, Em (G), A9, D7, C/D, Am7, D+, G, Em, G, Ddim, Am, D7, E7 (D(add9)), Gm6, E7, Am (C6/9), Am7(b5), D7, G, A7, Am7, D7, G.

## Verse

Handwritten musical score for the Verse of "I'm Playing With Fire". The score is written on four staves in G major (one sharp) and 4/4 time. The tempo is 118 beats per minute. The key signature is G major. The score includes various chords and melodic lines. Some staves have handwritten "TR" (trill) markings. The chords are: G, G7, Am, Am7, D7, Ddim, G7, Am, Am7, D9, D7, G, Ddim7, D7, G, G7, Am, Am7, D7, Ddim, G7, D, Ddim, D, Ebdim, G6/9, A7, Am7, D7.



112

4/14/20  
90, 110, 130

# I'm Sittin' On Top Of the World ( 1 )

2-beat ♩ = 180

Al Jolson, Isham Jones '25;  
c. Ray Henderson, 1925

## Chorus

The Chorus section consists of 16 measures of music. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a single staff. Chord symbols are placed above the staff: F, F7, Bb, F, C7, F, C+, F, F7, Bb, F, G7, C7, F, F7. There are several trills (TR) marked above notes in measures 1, 3, 5, 7, 9, 11, 13, and 15. A handwritten note 'All of me intro' is written in the margin next to measure 13.

## Verse

The Verse section consists of 16 measures of music. The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a single staff. Chord symbols are placed above the staff: C+, F, C+, Cm6, D7, D+, D6, Gm, C7, F, F7, Bb5, Bb+, Bb6, Bb7, F, A7, Dm, A7, Ebdim, Dm, G7, C, Fm, Cdim, C7, C+. There are several trills (TR) marked above notes in measures 1, 3, 5, 7, 9, 11, 13, and 15. A handwritten note 'All of me intro' is written in the margin next to measure 13.



**Patter**

## Verse:

1. (I)Don't want any) Mil-/lions,/ / I'm getting my share./// //I've only got

One/ suit,/ / that's all I can wear./// /a bundle of Mon-/ey/ /won't make you feel gay./// /A sweet little Hon-/ey/ /is making me say:/// ///I'm

2. (Some people have) Dia-/monds,/ / and beautiful pearls,/// /while others have Child-/ren,/ /just kiddies with curls./// /Keep all of your For-/tunes,/ keep all of your fame./// /I just found a Sweet-/ie/ /who's changing her name./// ///I'm

## Chorus:

(I'm) Sitting | on top of| the world./// / just rolling a-Long,/// / just rolling a- long./// ///I'm

Quitting| the blues of | the world,/// just singing a Song,/// / just singing a song,/// /Glory hallelujah,

I just phoned the parson,/ "Hey, Par, get ready to call."/// Just like Humpty Dumpty,// /I'm going to fall.// I'm

Sitting | on top of| the world./// / just rolling a-Long,/// / just rolling a- long./// ///

## Patter:

Rolling in sunshine, rolling in health,/ |means more than rolling in wealth./

Rolling in kindness, rolling in bliss,/ could anything be better than this?/

Soon she'll roll up to the church with me,/// / and even If it's only rolls and coffee, I'll be| so/ hap-/py//

## I'm Putting All My Eggs In One Basket

Astaire, L. Armstrong;  
c. Berlin, 1936

2-beat ♩ = 138

## Chorus

Chorus musical score in 4/4 time, 2-beat ♩ = 138. The score consists of 16 measures across 8 staves. The key signature has one flat (Bb). The melody is written in treble clef. The harmony is indicated by chords above the staff.

Chords: C, F, G7, C, Cmaj7, C9, F, Dm7(b5), C, G7, C, Am, Dm, G7, C, F, G7, C, Cmaj7, C9, F, Dm7(b5), C, G7, C, Dm, C, Bdim, C7, F, A♭, A♭dim, E♭7, G7, G9, C, F, G7, C, Cmaj7, C9, F, Dm7(b5), C, G7, C, Dm7, C.

## Verse

Verse musical score in 4/4 time, 2-beat ♩ = 138. The score consists of 16 measures across 8 staves. The key signature has one flat (Bb). The melody is written in treble clef. The harmony is indicated by chords above the staff.

Chords: C, C6/G, G+, C6, C, C6, Cmaj7, Cdim, Dm, G7, G7(b5), C, Am7, Dm7, G7, C, C6/G, G+, C6, E, C#m, E♭m, C#m, D7, G#dim, Am, D7, G7.



4/15/20  
92

# I'm Through With Love

114

Lilting 2-beat ♩ = 92

Gene Austin, Crosby, Chuck Berry;  
c. Malneck, Fud Livingston, 1931

## Chorus

Chorus musical notation in F major, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff. The key signature has one flat (Bb). The time signature is 4/4. The tempo is marked as 'Lilting 2-beat ♩ = 92'. The chorus consists of 16 measures. The chords are: Fmaj7, Fdim, Gm, C7, F(add9), F+, Bb, Bbm6, F, Cm, D7, Gm, C7, Am, F, Fmaj7, Fdim, Gm, C7, F(add9), F+, Bb, Bbm6, F, Cm, D7, Gm, C7, Am, F, E7, Am, F, Bm, F, Am, F, Bm, F, C, E7, F6, G13, C, Gm, Am, C7, Fmaj7, Fdim, Gm, C7, F, F+, Bb, Bbm6, F, Cm, D7, Gm, C7, Am, F.

## Verse

Verse musical notation in F major, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff. The key signature has one flat (Bb). The time signature is 4/4. The verse consists of 12 measures. The chords are: F, Gm, C7, F, C+, F, F, Gm, C7, F, C+, F, Am, E7, Am7(b5), D7, Gm, D7/Bb, Gm7 - C7, F.

Alt  
ending

Handwritten musical notation for the alternate ending. It consists of a single staff with a key signature of one flat (Bb) and a time signature of 4/4. The melody is written in a simple, handwritten style. The chords are: D7, Gm7, C7, F.



# I'm Wondering Who

c. Von Tilzer,  
De Rose, 1927

2-beat ♩ = 158

**Chorus**

Chorus musical score in 4/4 time, 2-beat ♩ = 158. The score consists of six staves of music. The key signature has one flat (Bb). The melody is written in treble clef. Chords are indicated above the notes. The first staff begins with a C chord and a G7 chord. The second staff begins with a G7 chord and a G+ chord. The third staff begins with a C chord and a Bb chord. The fourth staff begins with a F chord and a C+ chord. The fifth staff begins with an Am chord and a C9 chord. The sixth staff begins with a C chord and a Bb chord. The score ends with a C Gdim chord.

**Verse**

Verse musical score in 4/4 time, 2-beat ♩ = 158. The score consists of four staves of music. The key signature has one flat (Bb). The melody is written in treble clef. Chords are indicated above the notes. The first staff begins with a G13 chord and a G7 G13 chord. The second staff begins with a G13 chord and a G7 G13 chord. The third staff begins with a C13 chord and a C7 C13 chord. The fourth staff begins with a D13 chord and a D7 D13 chord. The score ends with a G+ chord.



4/13/20 3  
125

# It All Depends On You

116

2-beat ♩ = 160

Annette Hanshaw; Ray Henderson, 1926

## Chorus

Musical score for the Chorus of "It All Depends On You". The score is written in 4/4 time and consists of 16 measures. The melody is in the treble clef, and the harmony is indicated by chords written below the staff. The key signature is one flat (Bb).

Chords: C, C<sup>6</sup>, C, C<sup>6</sup>, C, Em<sup>7</sup>, C, Cdim, A<sup>b</sup>7(#9), G<sup>7</sup>, Dm, F<sup>+</sup>, Dm, G<sup>7</sup>, Dm, F<sup>+</sup>, Dm, G<sup>7</sup>, G<sup>13</sup>, G<sup>7</sup>, G<sup>9</sup>, G<sup>+</sup>, C, Cdim, G<sup>7</sup>, C<sup>7</sup>, Em<sup>7</sup>(b5), C<sup>7</sup>, F, F<sup>6</sup>, Fm(maj7), Fm<sup>7</sup>, D<sup>7</sup>, G<sup>b</sup>m<sup>7</sup>(b5), D<sup>7</sup>, G<sup>9</sup>, C, C<sup>6</sup>, C, Gm, A<sup>7</sup>, Am<sup>9</sup>, D<sup>7</sup>, Dm<sup>9</sup>, Dm<sup>7</sup>, G<sup>13</sup>, C.

## Verse

Musical score for the Verse of "It All Depends On You". The score is written in 4/4 time and consists of 16 measures. The melody is in the treble clef, and the harmony is indicated by chords written below the staff. The key signature is one flat (Bb).

Chords: C, Cdim, G<sup>7</sup>, G<sup>+</sup>, C<sup>6</sup>, C, Cm<sup>6</sup>, E<sup>b</sup>7, G, Am<sup>7</sup>(b5), D<sup>7</sup>, G<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup>, C, Em, Dm<sup>7</sup>, G<sup>7</sup>, G<sup>+</sup>, C<sup>6</sup>, Dm<sup>7</sup>, G<sup>7</sup>, Am, B<sup>7</sup>, Em, G<sup>7</sup>.



It's the Girl

Square 2-beat ♩ = 208

c. Baer, 1931

**Chorus**

Musical score for the Chorus of "It's the Girl". The score is written in 4/4 time with a key signature of one flat (Bb). It consists of 16 measures. The melody is written on a single staff. Chord symbols are placed above the staff: G9 (measures 1-2), C7 (measures 3-4), F6 (measures 5-6), D7 (measures 7-8), Ab7 (measures 9-10), G9 (measures 11-12), C7 (measures 13-14), F (measures 15-16), C+ (measure 17), F (measures 18-19), 1. Ab7 (measure 20), 2. F (measures 21-22), F7 (measures 23-24), Bb13 (measures 25-26), Gm (measures 27-28), G7 (measures 29-30), Gm (measures 31-32), C7 (measures 33-34), G9 (measures 35-36), C7 (measures 37-38), F6 (measures 39-40), D7 (measures 41-42), Ab7 (measures 43-44), G9 (measures 45-46), C7 (measures 47-48), F (measures 49-50), C+7 (measures 51-52), F (measures 53-54), Bb7 (measures 55-56), F (measures 57-58), and a final F (measure 59).

**Verse**

Musical score for the Verse of "It's the Girl". The score is written in 4/4 time with a key signature of one flat (Bb). It consists of 16 measures. The melody is written on a single staff. Chord symbols are placed above the staff: F (measures 1-2), F7 (measures 3-4), Bb6 (measures 5-6), Bbm6 (measures 7-8), F (measures 9-10), Dm (measures 11-12), Gm (measures 13-14), C7 (measures 15-16), F (measures 17-18), Gm7 (measures 19-20), C+ (measures 21-22), F (measures 23-24), F7 (measures 25-26), Bb6 (measures 27-28), Bbm6 (measures 29-30), Ab7 (measures 31-32), G9 (measures 33-34), C7 (measures 35-36), Cdim (measures 37-38), C7 (measures 39-40), and Ab7 (measures 41-42).



4/15/20  
46, 96, 125

# It's the Mood That I'm In

118

Light swingy 4/4 ♩ = 106 ♩ = 98

c. Silver & Sherman, 1937

## Chorus

Musical score for the Chorus of "It's the Mood That I'm In". The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of 16 measures. The melody is written on a single staff. The chords are indicated above the staff. The key signature is Bb and Eb.

Chords: Eb, Cm7, D+7, D7, Fm7, C7, Bbm, C7, Ab6, Abm6, Eb, Ebdim, Fm7, Bb7, Eb, Cm7, D+7, D7, Fm7, C7, Bbm, C7, Ab6, Abm6, Eb, Bb7, Eb, Bbm7, Eb7, Bbm7, Eb7, Abmaj7, Cm7, F7, Cm, F7, F9, Bb7, A7, Fm, Ab6/9, Bb7, Eb, Cm7, D+7, D7, Fm7, C7, Bbm, C7, Ab6, Abm, Eb, Abm6, Bb7, Eb.

## Verse

Musical score for the Verse of "It's the Mood That I'm In". The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of 8 measures. The melody is written on a single staff. The chords are indicated above the staff. The key signature is Bb and Eb.

Chords: Eb, Edim, Bb7, Fm7/Bb, Bb7, Eb, Ab7, Ab9, Fm7, Bb7.



## I've Got A Feeling I'm Falling

♩ = 128 ♩ = 112 ♩ = 138  
4/4 2-beat; various tempos

c. Fats Waller, 1929

**Verse**

Chords: E♭, E♭dim, Fm7, B♭9, Fm7, B♭9, E♭, E♭m6, Fm7 - B♭7, E♭, E♭dim, Fm7, B♭9, Cm, F9, Fm7, B♭ Adim, B♭dim, B♭7

**Chorus**

Chords: E♭, D7, G7(b5), C+7, C7, F7, Fm7, B♭7, E♭, Edim, Fm7, B♭7, E♭, D7, G7(b5), C+7, C7, F7, Fm7, B♭13, E♭, F7, B♭m, G♭, E♭9, A♭6, C7, Fm, C7, G7, D♭7, F9, Fm7, B♭7, B♭+, E♭, D7, G7(b5), C+7, C7, F7, Fm7, B♭7, E♭



4/16/20  
90, 110, 130

# I've Got My Fingers Crossed

120

4/4 2-beat ♩ = 170

Fats Waller; c. McHugh, 1935

## Chorus

Musical score for the Chorus of "I've Got My Fingers Crossed". The score is written in 4/4 time with a 2-beat feel, indicated by the tempo marking ♩ = 170. The key signature is one flat (Bb). The Chorus consists of 16 measures. The notes are: F, Dm, Gm, C7, F, F7, Bb, Bbm, F, Dm, Gm, C7, F, Gm7, F, Bb, C+, F, Dm, Gm, C7, F, F7, Bb, Bbm, F, Dm, Gm, C7, F, Gm7, F, F7, Bb, (Bb(add9)), Bb, G7, C13, C+9, F, Dm, Gm, C7, F, F7, Bb, Bbm, F, Dm, Gm, C7, F, Bb, F. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings like accents and slurs.

## Verse

Musical score for the Verse of "I've Got My Fingers Crossed". The score is written in 4/4 time with a 2-beat feel, indicated by the tempo marking ♩ = 170. The key signature is one flat (Bb). The Verse consists of 16 measures. The notes are: F, C7, F, C7, F, Dm7, Gm7, C7, F, C7, F, C7, F, Dm7, Gm7, C7, F, C7, F, C7, D9, Gm7, C9. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings like accents and slurs.



4/16/20  
80,100,120

# I've Got the "Yes We Have No Bananas"

## Blues ( 1 )

Eddie Cantor; Eva Taylor  
w/Clarence Williams;  
c. J. Hanley, 1923

2-beat ♩ = 118

### Chorus

### Chorus:

"Yes!!! We have no bananas blues./ I've got the blues.///

And when I hear it oh, how I fear it,

it's just like hearing bad news. It hasn't

Got a bit of sense,/ and I go wild when yhey com- mence.// Ba-  
Nanas,| Ba- nanas| I wish I could break up a million pianas.

Day by day and week by week, it's "Yes| we have no ba- nanas.//

Ev'ry time that Greek meets Greek it's

"Yes| we have no ba- nanas.//

B-|A-| N-A-N-A Yes!| No!| Take 'em away! I've got the

"Yes!!! We have no banana blues.// to- day.//|



# I've Got the "Yes We Have No Bananas" Blues ( 2 )

121

**Verse**

Chords: C, C7, A7, F, A7, D7, Cdim, C, F, C, G7, C, C, G/D, G, D7, G, C, C7, Dm, Bbm, F, Ebdim, G, Am, G, Am, Cm, D7, G7.

## Verse:

Lately I've been off my nut,/ I've been hearing nothing but:/

"Yes!|| we have no/ ba- nanas."// |||

And I'd like to find the guy who composed that lullaby./

"Yes!|| we have no/ ba- nanas."// ||| I

-----  
Wish that I could go// to a cabaret or show// where  
Someone wouldn't come along and  
sing that doggone song./ I've got the

Fred Waring Pennsylvanians;  
c. Ted Waite, 1926

2-beat ♩ = 214

**Verse**

Chords: C, C#dim, Dm7, G7, C, F, Fm, C, G7, C, C#dim, Dm7, G7, C, Am7, Am7(b5), D7, G7, Gdim, G7, Dm7, G7, C, G, D7, G, D7, G, G7.

### Verse 1.

I've seen lots of funny things in my/// time,| but there's  
One thing I've been trying hard to get./// /// For  
Years and years and years I've kept on search-/// ing,| but I  
Haven't had the luck to see one yet./// /// Al-

Tho' you've never seen one, you all know the thing I mean.// And  
Now I'm goin' to tell you what it is I haven't seen.| I've/

### Verse 2;

I recall when I was in A- las-/// ka,| I have  
Seen the sunshine twelve o'clock at night./// /// I've  
Seen the water- falls down at Ni- a-/// gra,| I con-  
Fess that it's a most impressive sight./// /// I'd

Love to see a certain thing. But if it's not to be,|| I'd  
Like to see some- body else who saw what I can't see.| I've



**Chorus**

Chorus 1: Never, // never, // never, // never, //  
 I've/ never seen a straight ba- nan- /// a. ///  
 I've searched quite a bit, /// Yet I must ad- mit: // They're  
 Even curved when they are served in my banana split. ///

-----  
 I/ have/ seen them by the car- /// loads, ///  
 On the Dela- ware and Lacka- wa- /// na. | But I've  
 Never, // never, // never, // never, //  
 I've/ never seen a straight ba- nan- /// a. |||

Chorus 2: [(I've) Never...]

Tho' they're things I hate, /// millions I have ate. // But  
 Doggone me, I've yet to see ba- nanas that are straight. ///

-----  
 I/ have/ travelled far to find /// one: ///  
 From the Argen- tine to Tia- juan- /// a. | But I've [Never...]

4/16/20  
100, 124Jealous ( 1 )

c. Jack Little, 1924

♩ = 100  
2-beat ♩ = 124**Chorus**

The musical score for the chorus is written on eight staves in 4/4 time. The key signature has one sharp (F#). The melody is primarily composed of eighth and quarter notes, with some half notes and rests. Chord symbols are placed above the staves: D7, D9, D7, G, Gdim, D7, D9, D7, G, Bm, Dm, E+7, Dm, E+7, A7, A7, D7, D7, D9, D7, G, Gdim, D7, D9, D7, E7, C(add9), Cm(add9), G, Gdim, D7, D9, D7, G.

**Chorus:**

(I'm) Jealous of the moon that shines a- bove./// //| Be-  
Cause it smiles up- on the one I love./// //| I'm  
Jealous of the birdies in the trees./// //| They're  
Always singing sweetest melo- dies./// //| I'm

-----  
Jealous of the pretty flowers too,/// //|  
Miss the kiss they always get from you./// //| I'm  
Jealous of the tick-tock on the shelf,/// //| I'm  
Even getting jealous of my- self./// ///



**Verse**

**Verse:**

1. (Oh) Sweet-/heart,/ sweet-/heart,/ | I've tried my best// to  
 Let you do just as/ you/ please./// ||| But  
 My/ heart,/ poor/ heart,/ |won't stand the test,// |  
 Find it full ot little jealous- ies./// ||| I've

-----  
 Tried and tried to hide it all from you./// ||| But  
 Really, dear, it's more than I can do./// ||| I'm

2. (Each) Day/ dear,/ I/ fear/ |I'm losing you,// that  
 Soon you'll leave me all/ a-/ ;one./// ||| If  
 You/ go,/ you/ know/ |that I'll be blue,// Just  
 Longing for the one I call my own./// ||| I

-----  
 Hardly know just where to place the blame,/// ||| But  
 Here are quite a few things I could name./// ||| I'm

## Japanese Sandman

2-beat; 4/4 swingy ♩ = 160

C. Richard Whiting, 1920

## Chorus

Chorus musical score in 4/4 time, swingy feel. The key signature has one flat (Bb). The melody is written on a single staff. Chords are indicated above the staff. The sequence of chords is: Dm7, F6, D7, G7, C7, F, Dm7, F6, A, E7, A, Cdim, C7, F, F6, F7, Bb, Bbmaj7, Bbm, Gm7, C7, F, F6, Dm, Bb, G7, F6, F/C, F/B, Gm6/9, C7, F, Fm, F.

## Verse

Verse musical score in 4/4 time, swingy feel. The key signature changes to three flats (Bbb). The melody is written on a single staff. Chords are indicated above the staff. The sequence of chords is: Fm, Db9, B9, C7, Fm, Bbm6, Bdim, Bbdim, (C), Eb+, Ab, Eb7/Ab, Ab, Bbm7, Eb7, Ab6, Bbdim, C7, Fm, Db7, C7, Fm, F7, Bbm, F7, Bbm, C+7, F, F, F.



# Joint Is Jumpin', The

125

Rollicking 4/4 swing ♩ = 172

c. Fats Waller, 1938

## Chorus

Musical score for the Chorus of "Joint Is Jumpin', The". The score is written for a single melodic line in 4/4 time, featuring a key signature of two flats (B-flat major or D-flat minor). The tempo is marked "Rollicking 4/4 swing" with a quarter note equal to 172 beats per minute. The key signature is B-flat major (two flats). The Chorus consists of 16 measures. The notes and chords are as follows:

Measure	Notes	Chords
1	Bb	Bb
2	Bb, Ab, Gb	Bdim
3	Ab, Gb, Fb	Cm7
4	Fb, Eb, D	F7
5	Fb, Eb, D	Bb
6	Bb, Ab, Gb	Bdim
7	Ab, Gb, Fb	Cm7
8	Fb, Eb, D	F7
9	Bb, Ab, Gb	Bb
10	Bb, Ab, Gb	Bb7
11	Ab, Gb, Fb	Eb
12	Fb, Eb, D	Edim
13	Bb, Ab, Gb	Bb
14	Bb, Ab, Gb	F7
15	Ab, Gb, Fb	Bb
16	Fb, Eb, D	F7

## Verse

Musical score for the Verse of "Joint Is Jumpin', The". The score is written for a single melodic line in 4/4 time, featuring a key signature of two flats (B-flat major or D-flat minor). The tempo is marked "Rollicking 4/4 swing" with a quarter note equal to 172 beats per minute. The key signature is B-flat major (two flats). The Verse consists of 16 measures. The notes and chords are as follows:

Measure	Notes	Chords
1	Bb	Bb
2	Bb, Ab, Gb	Eb
3	Ab, Gb, Fb	Cm7
4	Fb, Eb, D	Bb
5	Bb, Ab, Gb	F7
6	Bb, Ab, Gb	Bb
7	Bb, Ab, Gb	F7
8	Ab, Gb, Fb	Bb
9	Bb, Ab, Gb	Bb
10	Ab, Gb, Fb	Cm7
11	Fb, Eb, D	Bb
12	Bb, Ab, Gb	F7
13	Bb, Ab, Gb	Bb
14	Ab, Gb, Fb	Cm7
15	Fb, Eb, D	F7
16	Fb, Eb, D	F7



June Night

♩ = 192  
2-beat; hard-driving 4/4 swing

Jimmy Dorsey hit 1950s;  
c. Baer, 1924

**Chorus**

The Chorus section consists of 16 measures of music in 4/4 time. The melody is written on a single staff with a treble clef. The key signature has one sharp (F#), indicating D major. The tempo is 192 beats per minute, and the style is a hard-driving 4/4 swing. The harmony is indicated by chords written below the staff. The Chorus begins with a double bar line and a repeat sign. The chords are: G+ (measures 1-2), C (measures 3-4), G+ (measures 5-6), C6 (measures 7-8), C (measures 9-10), C7 (measures 11-12), A7 (measures 13-14), D7 (measures 15-16).

**Verse**

The Verse section consists of 16 measures of music in 4/4 time. The melody is written on a single staff with a treble clef. The key signature has one sharp (F#), indicating D major. The tempo is 192 beats per minute, and the style is a hard-driving 4/4 swing. The harmony is indicated by chords written below the staff. The Verse begins with a double bar line and a repeat sign. The chords are: Am (measures 1-2), B7 (measures 3-4), E7 (measures 5-6), Am (measures 7-8), D7 (measures 9-10), Dm7 (measures 11-12), G+ (measures 13-14), C (measures 15-16), E7 (measures 17-18), Am (measures 19-20), B7 (measures 21-22), E7 (measures 23-24), Am (measures 25-26), D7 (measures 27-28), G7 (measures 29-30), Dm7 (measures 31-32), G7 (measures 33-34), G+ (measures 35-36).



9/17/204

85, 95, 105

# Junk Man

127

Solid 4/4 ♩ = 132

Goodman, '34;  
c. Meyer, 1934

## Chorus

Chorus musical score in E-flat major, 4/4 time. The melody is written on a single staff with a key signature of two flats (B-flat and E-flat). The tempo is marked as Solid 4/4 with a quarter note equal to 132 beats per minute. The score consists of 16 measures. Chords are indicated above the staff: E<sup>b</sup>7, B<sup>b</sup>7, E<sup>b</sup>7, B<sup>b</sup>7, E<sup>b</sup>7, B<sup>b</sup>7, E<sup>b</sup>7, A<sup>b</sup>, B<sup>7</sup>, E<sup>b</sup>m, A<sup>b</sup>m/F, B<sup>b</sup>7, E<sup>b</sup>7, B<sup>b</sup>7, E<sup>b</sup>7, B<sup>b</sup>7, E<sup>b</sup>7, A<sup>b</sup>, B<sup>7</sup>, E<sup>b</sup>m, B<sup>7</sup>, B<sup>b</sup>+, E<sup>b</sup>, A<sup>b</sup>, D<sup>b</sup>9, E<sup>b</sup>m, B<sup>b</sup>m, G<sup>b</sup>, A<sup>b</sup>/F, B<sup>b</sup>7, A<sup>b</sup>m/F, B<sup>b</sup>7, E<sup>b</sup>m, A<sup>b</sup>m/F, B<sup>b</sup>7, E<sup>b</sup>7, B<sup>b</sup>7, E<sup>b</sup>7, B<sup>b</sup>7, E<sup>b</sup>7, B<sup>b</sup>7, E<sup>b</sup>7, A<sup>b</sup>, B<sup>7</sup>, E<sup>b</sup>m, B<sup>7</sup>, A<sup>b</sup>m/F, E<sup>b</sup>.

## Verse

Verse musical score in E-flat major, 4/4 time. The melody is written on a single staff with a key signature of two flats (B-flat and E-flat). The score consists of 16 measures. Chords are indicated above the staff: E<sup>b</sup>, A<sup>b</sup>/F, E<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, A<sup>b</sup>7, D<sup>b</sup>, G<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>/F, E<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, A<sup>b</sup>7, G, A<sup>7</sup>, D<sup>7</sup>, D<sup>+</sup>, G, D<sup>7</sup>, Fm<sup>6</sup>, Bdim, B<sup>b</sup>7.



## Just a Gigolo

Armstrong, 1931; Louis Prima;  
c. Casucci, 1929

## Chorus

Handwritten: 4/17/20, 85, 108, 128

## Verse

Verse: ('Twas in a) Paris cafe that first I found him. He was a  
Frenchman, a hero of the war./ But war was  
Over, and here's how peace had crowned him: a few cheap  
medals to wear, and nothing more./ Now ev'ry  
Night in this same cafe, you'll find him, and as he  
strolls by, the ladies hear him say:/ "If you ad-  
Mire me,/ please hire/ me: a gigolo who knew a better day.///

## Chorus:

Just a gigolo,/ everywhere I go/ people know the part I'm playing.///  
Paid for every dance,/ selling each romance,  
ev'ry night some heart be- traying.//  
There will come a day/ youth will pass away,/ then what will they say a- bout me./ When the  
End comes I know they'll say "Just a gigolo," as  
life goes on with- out me.||



4/21/20  
112

# Just Friends

129

2-beat ♩ = 112

c. Klenner, 1931

## Chorus

Musical score for the Chorus of "Just Friends". The key signature is one sharp (F#) and the time signature is 4/4. The score consists of eight staves of music. Chords are indicated above the notes. The sequence of chords is: G7, Cmaj7, Cm, G(add9), Eb7, Am7, D7, Gmaj7, Em, A7, A9, A7, D6, D7, G7, Cmaj7, Cm, G(add9), Eb7, Am7, D7, B7, Em, A7, D7, G. There are triplets marked with a '3' over the notes in measures 2, 4, 6, 8, 10, and 12.

## Verse

Musical score for the Verse of "Just Friends". The key signature is one sharp (F#) and the time signature is 4/4. The score consists of four staves of music. Chords are indicated above the notes. The sequence of chords is: G, Bdim, Am7, D7, A7, Am, D7, G, G7, E7, A7, A7, Am7, D7, Ddim, D7, G7. There are rests in measures 1, 3, 5, and 7.

## Just Like A Melody From Out Of the Sky

2-beat ♩ = 124

4/21/2022  
100, 120George Olsen hit;  
c. Donaldson, 1928

## Chorus

Chorus musical score in 4/4 time, key of B-flat major. The melody is written on a single staff with a treble clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score consists of 16 measures. The melody is primarily eighth and quarter notes, with some rests. Chord symbols are written above the staff: F, F7, G9, F, Dm, Am, Gm9, C7, F, Gm7, C7, F, Dm, Am, Gm9, C7, F, Bbm, F, Gm, F7, Gm7, Ddim, Dm7, C7, Fdim, C9, C+, A+, A7, Am, C7, F, F7, G9, F, Dm, Am, Gm9, C7, F, Bbm, F.

## Verse

Verse musical score in 4/4 time, key of B-flat major. The melody is written on a single staff with a treble clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score consists of 8 measures. The melody is primarily quarter and eighth notes. Chord symbols are written above the staff: F, D7, Gm, G7(b5), C6, C7, F, F, D7, Gm, G7, G9, C, C7.



4/21/203  
104

# Just One More Chance

131

Lilting 2-beat ♩ = 104

(Optional; used in bars 2, 10, 26)

Bing Crosby '31; Les Paul & Mary Ford '51; c. Johnston, 1931

## Chorus

Chorus musical notation (16 bars) in G major, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: G, (G+Em Ddim) D7, Gdim D9, D7, Gdim D9, G Eb9 D7, Gdim D9, Gdim D9, G Ab9 G, G7 C, Cm D7 G, Ddim E7 Am A9 D7 Cm D7, G D7 Gdim D9, D7 Gdim D9, G Ab9 G.

## Verse

Verse musical notation (10 bars) in G major, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: G, G6, Am, Am, Cm6 D7 G, Bm G/B G E9 E7/B, A9 A13 Am7 D9 Eb7.



## Keep On Doin' What You're Doin'

4/4 ♩ = 152 ♩ = 132

Goodman w/Teagarden '33;  
c. Kalmar-Ruby, 1933

## Chorus

Chorus musical score in B-flat major, 4/4 time. The melody is written on a single staff with a key signature of two flats. The accompaniment is indicated by chords written above the staff. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is 152 beats per minute. The score consists of 16 measures. The chords are: E-flat, B-flat7, Gm7(b5), C7, Fm, B-flat7, Gm7(b5), C7, Fm, Fm7, B-flat9, E-flat, B-flat+, E-flat, B-flat7, Gm7(b5), C7, Fm, B-flat7, Gm7(b5), C7, Fm, Fm7, B-flat9, E-flat, E-flat7, A-flat, Bdim, Bbm7, E-flat7, A-flat, F7, B-flat, B-flatdim, Cm7, F7, B-flat9, B-flat+, E-flat, B-flat7, Gm7(b5), C7, Fm, B-flat7, Gm7(b5), C7, Fm, Fm7, B-flat9, E-flat.

## Verse

Verse musical score in B-flat major, 4/4 time. The melody is written on a single staff with a key signature of two flats. The accompaniment is indicated by chords written above the staff. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is 152 beats per minute. The score consists of 16 measures. The chords are: E-flat, B-flat7, E-flatdim, E-flat, Ddim, E-flatdim, C9, Fm7, E-flat, Fm, B-flat7, E-flat, B-flat7, E-flat, B-flat7, E-flatdim, E-flat, Ddim, E-flatdim, C9, Fm, E-flat, B7, B-flat9, E-flat, B-flat+.



4/4/20

1, 118

# Kiss Me Sweet

133

4/4 2-beat ♩ = 118

Butterbeans & Susie '24  
c. AJ Piron, 1924**Chorus**

Musical notation for the Chorus of 'Kiss Me Sweet'. The key signature is one sharp (F#), and the time signature is 4/4. The notation is written on four staves. Chords are indicated above the notes: C, D7, G7, Gdim, G7, G+, C, D7, G7, C, D7, Am, B7, E7, A7, D7, G7, C. The melody consists of eighth and quarter notes, with some measures containing rests.

**Verse**

Musical notation for the Verse of 'Kiss Me Sweet'. The key signature is one sharp (F#), and the time signature is 4/4. The notation is written on four staves. Chords are indicated above the notes: C, A7, C, A7, D7, G7, C, A7, C, A7, D7, G7, C, G+. The melody consists of eighth and quarter notes, with some measures containing rests.

**Verse:**

I was so blue/ and lonesome too./ You went away,/ I longed each day/  
To hold you dear and press your loving lips to mine./// /|||  
I thought I'd die,/ I don't know why,/ but seemed to me/ a certainty/  
That waiting for you dear was not a waste of time./// /|||

**Chorus:**

Kiss me sweet and fill me with sensation. Kiss me sweet, I need some  
inspiration

Honey when you press your ruby lips to mine, I  
I feel a sneaky feeling creeping down my spine./

Kiss me now, I can't wait any longer.

Seems somehow my love is growing stronger.

With your arms a- round me tight,/ looming in your eyes so bright, my  
Love's complete,/ when you kiss me sweet. /// /|||



4/21/20

116, 138, 158

## Last Night On the Back Porch

2-beat ♩ = 160

c. 1923

## Chorus

Musical notation for the Chorus, 4/4 time. The melody is written on a single staff. Chords are indicated above the notes: C6, G9, C6, G+, C, C7, C9, C+, D9, G7, G9, D7, G7, C. The melody consists of eighth and quarter notes, with some rests.

## Verse

Musical notation for the Verse, 4/4 time. The melody is written on a single staff. Chords are indicated above the notes: D7, G7, C, D7, G7, C, Am, Fm, C, D7, G7, D7, G7, Ddim, Am, G, D7, G, D7, G7. The melody consists of eighth and quarter notes, with some rests.

## Verse:

1. (There's a) Girl I'm wild a- bout./| Ev'ry time I take her out./|  
 |I hug her, |I squeeze her, |I tease her so./| And we  
 Always can be found./| where there's no one else a- round./|  
 Do we cuddle? Do we pet?/ You ain't heard nothin' yet./| Ev'ry  
 2. Time that she's a- lone,/ when I call her on the phone./|  
 |I hurry, |I scurry, |I tease her so./| I'm a-  
 Fraid that I must see/| someone there in place of me./| I

## Chorus:

1. Love her/ in the morning/ and I love her/ at night./| I (2. the)  
 2. First time that I met her,/ it was true love at first sight./| I  
 Love her/ yes I love her/ when the stars are shining bright./|  
 Love her/ in the Springtime/ and I love her in the Fall./| But  
 Last night/ (on the back porch,/|) I loved her most of all./|  
 (in the parlor/) (In a taxi/) (in a black Porche)



4/21/20

100, 130

# Laughing At Life

135

Swing 4/4 or 2-beat

Chorus

= 144

Ted Lewis;  
c. 1930

The Chorus section consists of 16 measures of music in G major, 4/4 time. The melody is written in treble clef. The chord progression is as follows:

- Measure 1: G (add9)
- Measure 2: Em
- Measure 3: G
- Measure 4: A7
- Measure 5: A9
- Measure 6: D7
- Measure 7: A9
- Measure 8: Cm (triplets)
- Measure 9: G
- Measure 10: Gdim
- Measure 11: Cm
- Measure 12: G
- Measure 13: G (add9)
- Measure 14: Em
- Measure 15: G
- Measure 16: A7

Verse

The Verse section consists of 16 measures of music in G major, 4/4 time. The melody is written in treble clef. The chord progression is as follows:

- Measure 1: Em
- Measure 2: Em7
- Measure 3: Em6
- Measure 4: B7
- Measure 5: Em
- Measure 6: Em7
- Measure 7: Em6
- Measure 8: B7
- Measure 9: C7
- Measure 10: B7
- Measure 11: Em
- Measure 12: Am6
- Measure 13: Em
- Measure 14: B+
- Measure 15: E7
- Measure 16: Am

# Let A Smile Be Your Umbrella

On A Rainy Day

c. Fain, 1927

2-beat ♩ = 228 ♩ = 240

**Chorus**

Musical score for the Chorus of "Let A Smile Be Your Umbrella". The score is written in 4/4 time with a key signature of one flat (Bb). The melody is presented on a single staff, while the accompaniment is shown on four staves. Chord symbols are placed above or below the notes. The Chorus consists of 16 measures. The melody features a mix of eighth and quarter notes, with some measures containing rests. The accompaniment provides a harmonic foundation with various chords including C7, Gm, A, Cdim, C6, C+, F, Ddim, D7, Gdim, G7, C7, F7, D+, and D7.

**Verse**

Musical score for the Verse of "Let A Smile Be Your Umbrella". The score is written in 4/4 time with a key signature of one flat (Bb). The melody is presented on a single staff, while the accompaniment is shown on four staves. Chord symbols are placed above or below the notes. The Verse consists of 16 measures. The melody features a mix of eighth and quarter notes, with some measures containing rests. The accompaniment provides a harmonic foundation with various chords including C7, F6, F, E7, Am, D7, G7, C7, and F.



4/22/20  
72, 92, 115

# Let's Do It

137

*Slightly hokey 2-beat* ♩ = 144

Crosby; Dorsey Bros.;  
c. Cole Porter, 1928

## Chorus

Musical score for the Chorus of "Let's Do It". The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music. The melody is primarily composed of eighth and quarter notes, with some rests. Chord symbols are placed above the staff lines. The progression of chords is as follows: Staff 1: Gm, Bb, F9, Bb, Cm, Cm7(b5). Staff 2: Gm, Bb, F9, Bb (Eb(maj7) Bb), F+. Staff 3: Gm, Bb, F9, Bb, Cm, Cm7(b5). Staff 4: Gm, Bb, F9, Bb, Cm7, Bb. Staff 5: Gm, Cm7, Bbmaj7, Bb7. Staff 6: Eb, Ab9, Db, Bbm, F7, F+. Staff 7: Gm, Bb, F9, Gm, Eb9, Eb7. Staff 8: Bb, Gm, Cm7(b5), F7, Bb, Ebm, Bb.

## Verse

Musical score for the Verse of "Let's Do It". The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four staves of music. The melody continues with eighth and quarter notes. Chord symbols are placed above the staff lines. The progression of chords is as follows: Staff 1: Gm, F7, Bb, F7, Bb, Bb+ Gm Ebm Bb, F+. Staff 2: Gm, F7, Bb, F7, Bb, Bb+ Gm Ebm Bb, Bb+. Staff 3: Eb, Ebm, Bb, C7, F9, Bb, E7(#9) (Bdim) F7, F+. Staff 4: Bb, Bb7, Eb, Ebm, Bb, F+, Bb, F+.



4/22/203  
100,128**Let's Misbehave****2-beat; naughty cutsie, tempo-de-make 'em Charleston**Harry Reser; Ben Bernie;  
c. Cole Porter, 1927

♩ = 198 ♩ = 184

**Chorus**

Chorus musical notation (8 staves, 4/4 time). The melody is written on a treble clef staff. Chords are indicated above the staff. The key signature has one sharp (F#).

Chords: G7, C, B+7, Am, C, D9, G13, C, Gdim, G7, C, B+7, Am, Em, Am, Cdim, G6, Ddim, D7, G7, D7, G7, C7, Cdim, C7, F6, E7, Cm, D7, C, Ddim, D7, G13, G7, G7, C, B+7, Am, Em, A7, D9, G7, C.

**Verse**

Verse musical notation (4 staves, 4/4 time). The melody is written on a treble clef staff. Chords are indicated above the staff. The key signature has one sharp (F#).

Chords: C, Dm7, Em, Gdim, G7, Dm7, G7, C, Am7, Dm7, G7, Dm, E7, Am, Ab, Abdim, Gm6, Cdim, C, Am, D7, G7, G+, C, D7, G7, C, G7.



4/22/20  
134

# Lies

139

2-beat ♩ = 124 ♩ = 134

Mildred Bailey;  
c. Harry Barris, 1931

## Chorus

Musical score for the Chorus of 'Lies'. The score is written in 4/4 time with a key signature of one flat (Bb). It consists of 16 measures. The melody is written on a single staff, and the harmony is indicated by chords written above the staff. The chords are: D+7, D7, D+7, D7, G9, G7, Am, C7, Am, C+, F9, Bb6, Bbm6, F, D+, D7, G9, Bb7, G7, C7, D+7, D7, D+7, D7, G9, G7, Am, C7, Am, C+, F9, Bb6, Bbm6, F, D+, D7, G9, C7, F. The melody features a series of eighth and quarter notes, with some measures containing rests.

## Verse

Musical score for the Verse of 'Lies'. The score is written in 4/4 time with a key signature of one flat (Bb). It consists of 8 measures. The melody is written on a single staff, and the harmony is indicated by chords written above the staff. The chords are: D7, G7, C7, C13, F, D7, G7, G9, C7. The melody features a series of eighth and quarter notes, with some measures containing rests.

## Linger Awhile

Square 2-beat  $\text{♩} = 158$  Banjo show piece, fast, often played at increasing tempos

c. Rose, 1923

## Chorus

Handwritten: 4/22/20 58

Chorus  $\text{♩} = 182$

The Chorus is written in 4/4 time with a key signature of one flat (Bb). It consists of 16 measures. The melody is written on a single staff. Chord changes are indicated by letters above the staff: C7, F, C7, F, D7, C7, Cdim, C7, C7, Cdim, F, Fdim, F, C7, Dm, A7, D7, C7, F, C7, F, D7, C7, F, D7. The melody features various note values including quarter, eighth, and half notes, with some measures containing rests.

## Verse

The Verse is written in 4/4 time with a key signature of one flat (Bb). It consists of 16 measures. The melody is written on a single staff. Chord changes are indicated by letters above the staff: F, Dm, Gm, Bbm, F, Fm, C7, F, Dm, Gm, Bbm, F, Dm, Gm, D7, Gm, D7, Gm, C, E7, Am, D7, G7, C, Cdim, C7. The melody features various note values including quarter, eighth, and half notes, with some measures containing rests.



132, 162, 192

# Little Girl

141

2-beat ♩ = 182 ♩ = 208

c. M. Hyde, 1931

## Chorus

Musical notation for the Chorus of 'Little Girl'. The notation is written on ten staves in B-flat major (two flats). The key signature is B-flat major. The tempo is 2-beat ♩ = 182 ♩ = 208. The notation includes various chords and melodic lines. The chords are: Bb+, Eb6, Ebm6, Bbdim, Bbmaj7, Gm7, Bbmaj7, G7, Cm, Cm7, Cm(add9), E7(b9), Dm, F7, Bb(add9), Cdim, C7, Cm7, F7, Bb+, Eb6, Ebm6, Bbdim, Bbmaj7, Gm7, Bbmaj7, G7, Cm, D7, Gm, G7, C7, F13, Bb.

## Verse

Musical notation for the Verse of 'Little Girl'. The notation is written on four staves in B-flat major (two flats). The key signature is B-flat major. The notation includes various chords and melodic lines. The chords are: Bb, A7, Fm, G9, C7, F7, F+, Gm, Fdim, F7, Bb, A7, D, Ddim, F, Cdim, Gm7, C7, Cm, F7, Bb+.

Little White Lies

2-beat ♩ = 114

c. Donaldson, 1930

**Chorus**

Chorus musical notation in G major, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: G, C, G, C, G, Cm, G, Ddim, D7, D13, G, D7, G, C, G, Cm, G, Ddim, D7, D13, G, Em, B, F#7, B, F#7, A7, D, A7, D, A7, A7(b5), D7, G, C, G, C, G, Cm, G, Ddim, D7, D13, G.

**Verse**

Verse musical notation in G major, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: E7, Am, Cm, D13, G, Gdim, Am7, D7, Em, E7, Am, Cm, D13, D#dim, Em, B, D+, F#7, B, B, Bdim, F#7, B, D7.



4/22/22 8  
80.

# Lonely Melody

143

2-beat ♩ = 190 ♩ = 160

Whiteman w/ Bix;  
c. 1927

## Chorus

Musical score for the Chorus of "Lonely Melody". The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of 16 measures. The melody is written on a single staff. Chord symbols are placed above the staff: D7, Gm, Bbdim, Bdim, Cm, Cm7, F7, F+, Bb6, D7, Gm, Bbdim, Bdim, Cm, F7, Cm, F7, Bb, Ebm, Bb7, A7, D, C9, F7, D, Gm, Ddim, D7, D7, Gm, Bb, Adim, Abdim, G7, C7, Gm, C7, Cm7, F7, Bb.

## Verse

Musical score for the Verse of "Lonely Melody". The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of 16 measures. The melody is written on a single staff. Chord symbols are placed above the staff: Gm, A, Cm, Gm, Cm7, F7, Cm6, F7, Bb6, G7, Cm, F7, D7, Gm, A, Gm, D7, Gm.

# Lonesome And Sorry

2-beat ♩ = 226

Harry Reser, '26  
c. 1926**Chorus**

Musical notation for the Chorus, consisting of 8 staves. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various chords and melodic lines with slurs and ties. Chords are labeled above the notes: F+, Bb, Bb+, Cm, G7, Cm6, Cm7, F7, Bb, F+, Bb6, F7, Bb, Bb+, Cm, G7, Cm, Edim, Bb, Bdim, Cm, F7, Fdim, F7, F9, Bb.

**Verse**

Musical notation for the Verse, consisting of 4 staves. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various chords and melodic lines with slurs and ties. Chords are labeled above the notes: Bb, Gm, Cm, F7, F+, Bb, Gm7, C7, 1. Dm, Bb, Bb7, Bbdim, Gb7, F7, 2. Gm, C9, F7, Bb, Fdim, Cm, Eb, Cm6, Ab7, G+, G7, F, G7, Cm, Cm7, Ab, Cm, D7, Gm, D+, Gm, C7, F7, F+.



4/22/20 10  
109

# Louise

165

Maurice Chevalier, Bing Crosby;  
Bix w/ Trumbauer & Smith Ballew;  
c. Richard Whiting, 1929

*Strongly lilting 2-beat* ♩ = 120

## Chorus

The Chorus section consists of eight staves of music in 4/4 time, featuring a strong lilting 2-beat feel. The key signature has one flat (B-flat). The melody is written in treble clef. The chords are as follows:

- Staff 1: F, F+, F/D, F/C, G<sup>7</sup>/B, G<sup>9</sup>
- Staff 2: F, Bdim, C<sup>7</sup>, F, Gm, C<sup>7</sup>, Gm, C<sup>7</sup>
- Staff 3: F, F+, F/D, F/C, G<sup>7</sup>/B, G<sup>9</sup>
- Staff 4: F, Bdim, C<sup>7</sup>, F, C<sup>7</sup>, F
- Staff 5: Am, F<sup>7</sup>, E<sup>7</sup>, Am, E<sup>7</sup>, Am
- Staff 6: D<sup>7</sup>, G<sup>7</sup>, Gm, C<sup>7</sup>
- Staff 7: F, F+, F/D, F/C, G<sup>7</sup>/B, G<sup>9</sup>
- Staff 8: F, Bdim, C<sup>7</sup>, F, C<sup>7</sup>, F

## Verse

The Verse section consists of two staves of music in 4/4 time. The key signature has one flat (B-flat). The melody is written in treble clef. The chords are as follows:

- Staff 1: Dm<sup>7</sup>, F+, Dm<sup>7</sup>, F, C<sup>7</sup>, F<sup>7</sup>
- Staff 2: Am, Adim, Am, G<sup>9</sup>, Gm, C<sup>7</sup>

Royal Society Jazz Orch. has a delightful version with birdcalls and a Chevalier imitation...

4/4 or lilting 2-beat ♩ = 116

Fats Waller; c. Coots, 1935

## Chorus

Musical score for the Chorus of "Louisiana Fairy Tale". The score is written in B-flat major (two flats) and 4/4 time. It consists of eight staves of music. The key signature is B-flat major. The tempo is 116 beats per minute. The score includes various chords and melodic lines. The chords are: Bb, Bb7, Eb, Ebm6, Bb, D7, Gm, Bbdim, Bb, F7, Bb, F7, Bb, Bb7, Eb, Ebm6, Bb, D7, Gm, Bbdim, Bb, F7, Bb, Bb7, Eb, Ebm(maj7) (D+), Bb(add9), Bb, G9, C7, Gm7, C9, Gm7, C7, Cm7 - F7 -, Bb, Bb7, Eb, Ebm, Bb, D7, Gm, Bbdim, Bb, F7, Bb.

## Verse

Musical score for the Verse of "Louisiana Fairy Tale". The score is written in B-flat major (two flats) and 4/4 time. It consists of two staves of music. The key signature is B-flat major. The tempo is 116 beats per minute. The score includes various chords and melodic lines. The chords are: Gm, Eb7, D7, Gm, Gm, Eb7, D7, Gm, G7, Cm, Ab7, G7, Cm, D7, Gm, A7, D, A, F7.



# Lovable And Sweet

147

2-beat AH ♩ = 186 ♩ = 176

Annette Hanshaw; Charleston Chasers;  
c. Oscar Levant, 1929

## Verse

Verse

Chords: E $\flat$ , E $\flat$  maj $^7$ , E $\flat$  7, A $\flat$ , F $^7$ , C m $^7$ , F $^7$ , G m $^7$ , B $\flat$  7, B $\flat$  +9, E $\flat$ , C $^7$ , F $^7$ , B $\flat$  7, E $\flat$ , E $\flat$  maj $^7$ , E $\flat$  7, A $\flat$ , F $^7$ , C m $^7$ , F $^7$ , F $^{13}$ , B $\flat$  7.

## Chorus

Chorus

Chords: E $\flat$ , G $^7$ , C $^7$ , F $^7$ , A $\flat$ , A $\flat$  6, F $^9$ , B $\flat$ , B $\flat$  7, G m, B $\flat$  7, E $\flat$ , B $\flat$  7, E $\flat$ , G $^7$ , C $^7$ , F $^7$ , A $\flat$ , A $\flat$  6, F $^9$ , B $\flat$ , B $\flat$  7, G m, B $\flat$  7, E $\flat$ , E $\flat$ , B $\flat$  +7, E $\flat$ , B $\flat$  +7, E $\flat$ , B $\flat$  +7, E $\flat$ , C $^7$ , F m, C $^7$ , F m, C $^7$ , F m, F $^9$ , B $\flat$  9, B $\flat$  7, E $\flat$ , G $^7$ , C $^7$ , F $^7$ , A $\flat$ , A $\flat$  6, F $^9$ , B $\flat$ , B $\flat$  7, G m, B $\flat$  9, E $\flat$ .



## Love Is Just Around the Corner

Wingy Manone '35; Condon '38;  
c. L. Robin, 1934

4/4 ♩ = 148

## Chorus

Musical notation for the Chorus, consisting of eight staves. The key signature has one flat (Bb) and the time signature is 4/4. The melody is written on a treble clef staff. Chord symbols are placed above the staff: G7, C7, F, G7, C7, F, G7, C7, F, Cm, D7, G9, C7, F, G7, C7, F, G7, C7, F, Cm, D7, G9, C7, F, A7, Dm, A7, Dm, G7, Gdim, G7, Gdim, G7, C7, G7, C7, F, G7, C7, F, G7, C7, F, Cm, D7, G9, C7, F.

## Verse

Musical notation for the Verse, consisting of four staves. The key signature has one flat (Bb) and the time signature is 4/4. The melody is written on a treble clef staff. Chord symbols are placed above the staff: F, C7, F, C7, F, C7, F, Gbdim, Gm, Gm7, Gdim, C7, F, G7, C7, F, C7, F, C7, F, Adim, Ab7, C, Gbdim, G9, G9(b5), C7, Bb, Am, E.



4/23/20  
71, 91, 111

# Love Me Or Leave Me

149

4/4 swingy ♩ = 110 ♩ = 92

Pair up with "When your lover has gone"  
Often played as swing or torch ballad

Goodman '30s; Lena Horne  
hit '55; Sammy Davis Jr hit '55;  
c. Donaldson, 1928

## Chorus

The Chorus section consists of 16 measures of music. The melody is written in the treble clef, and the harmony is indicated by chords above the staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The chords are: Fm, G7, C7, Fm, G7, C7, A-flat, B-flat7, E-flat7, A-flat, D-flat7, C7, Fm, G7, C7, Fm, G7, C7, A-flat, B-flat7, E-flat7, A-flat, E7, E-flat7, F7, E-flat, F7, B-flatm, Bdim7, B-flatm, E-flat7, D-flat, E-flat7, A-flat, A-flatdim, B-flatm, E-flat7, C7, Fm, G7, C7, Fm, G7, C7, A-flat, B-flat7, E-flat7, A-flat.

## Verse

The Verse section consists of 16 measures of music. The melody is written in the treble clef, and the harmony is indicated by chords above the staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The chords are: Fm, G7/D, G7/D-flat, C7, C, C7, B-flatdim, C7, Fm, D-flat9, C+7, Fm, Cm, F9, B-flat7, B-flatdim, B-flat9, E-flat7, E-flat+.



Ma! (He's Making eyes At Me)

2-beat ♩ = 220 ♩ = 204

c. Con Conrad, 1921

**Chorus**

Musical score for the Chorus, written in 4/4 time with a key signature of two flats (Bb and Eb). The score consists of eight staves of music. Chord symbols are placed above the notes: E♭, F7, B♭7, E♭, E♭dim B♭7, B♭9, B♭7, E♭, E♭dim B♭7, E♭, F7, B♭7, Fm7, B♭7, B♭+, E♭, F9, B♭7, E♭, E♭dim B♭7, E♭, E♭dim B♭7, F7, B♭7, E♭.

**Verse**

Musical score for the Verse, written in 4/4 time with a key signature of two flats (Bb and Eb). The score consists of four staves of music. Chord symbols are placed above the notes: E♭, B♭7, E♭, B♭dim, B♭7, Fm7, B♭7, Cm, F#dim, Fm7, B♭7, E♭, B♭7, E♭, G7, Cm, F7, E♭, E♭m, F7, B♭7, E♭m, B♭dim, B♭7, F#dim, B♭7.



# Make My Cot Where the Cot-Cot-Cotton Grows

Nice, flexible tune: even the Bernie Cummins  
record at 220 doesn't feel rushed.

Red Nichols Stompers 27';  
California Ramblers '27;  
c. 1927

4/2 25/20  
95, 96, 125  
2-beat  $\text{RNS} = 146$   $\text{CR} = 198$

## Chorus

The Chorus section consists of 16 measures of music in 4/2 time, written in B-flat major (two flats). The melody is primarily eighth and quarter notes. Chord changes are indicated above the staff. The sequence of chords is: E<sup>b</sup>, G<sup>7</sup>, C<sup>m</sup>, E<sup>b</sup><sup>7</sup>, F<sup>m</sup><sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup><sup>7</sup>, E<sup>b</sup>, C<sup>m</sup>, F<sup>7</sup>, B<sup>b</sup><sup>7</sup>, E<sup>b</sup>, G<sup>b</sup>m<sup>6</sup>, B<sup>b</sup><sup>7</sup>, E<sup>b</sup>, G<sup>7</sup>, C<sup>m</sup>, E<sup>b</sup><sup>7</sup>, F<sup>m</sup><sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup><sup>7</sup>, E<sup>b</sup>, C<sup>m</sup>, F<sup>7</sup>, B<sup>b</sup><sup>7</sup>, E<sup>b</sup>, A<sup>b</sup><sup>7</sup>, E<sup>b</sup>, E<sup>b</sup><sup>7</sup>, A<sup>b</sup><sup>7</sup>, A<sup>b</sup>dim, A<sup>b</sup><sup>7</sup>, A<sup>b</sup>dim, A<sup>b</sup><sup>7</sup>, E<sup>b</sup>, E<sup>b</sup><sup>7</sup>, D<sup>7</sup>, D<sup>b</sup><sup>7</sup>, B<sup>b</sup>m<sup>6</sup>, C<sup>7</sup>, B<sup>b</sup>m<sup>6</sup>, C<sup>7</sup>, B<sup>b</sup>m, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup><sup>7</sup>, E<sup>b</sup>, G<sup>7</sup>, C<sup>m</sup>, E<sup>b</sup><sup>7</sup>, F<sup>m</sup><sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup><sup>7</sup>, E<sup>b</sup>, C<sup>m</sup>, F<sup>7</sup>, B<sup>b</sup><sup>7</sup>, E<sup>b</sup>, A<sup>b</sup><sup>7</sup>, E<sup>b</sup>.

## Verse

The Verse section consists of 16 measures of music in 4/2 time, written in B-flat major. The melody continues with eighth and quarter notes. Chord changes are indicated above the staff. The sequence of chords is: C<sup>m</sup>, F<sup>m</sup><sup>7</sup>, B<sup>b</sup><sup>7</sup>, B<sup>b</sup>+, E<sup>b</sup>, G<sup>7</sup>, C<sup>m</sup>, A<sup>b</sup><sup>9</sup>, G, C<sup>6</sup>, D<sup>7</sup>, G, A<sup>b</sup>, G<sup>7</sup>, A<sup>b</sup>, F<sup>m</sup>, C<sup>m</sup>, B<sup>b</sup><sup>7</sup>, C<sup>m</sup>, A<sup>b</sup><sup>9</sup>, G, D<sup>7</sup>, G<sup>7</sup>.



**Make Believe ( 1 )**

Orig. in D

4/4 2-beat, expressively ♩ = 92

c. Kern, 1927

**Chorus**

Musical score for the Chorus of "Make Believe". The score is written in 4/4 time, 2-beat, expressively, with a tempo of ♩ = 92. The key signature is D major. The score consists of 16 measures. The notes and chords are as follows:

Measure	Notes	Chords
1	C4, E4, G4	C
2	C4, E4, G4	C
3	C4, E4, G4	C
4	C4, E4, G4	C
5	C4, E4, G4	C
6	C4, E4, G4	C
7	C4, E4, G4	C
8	C4, E4, G4	C
9	C4, E4, G4	C
10	C4, E4, G4	C
11	C4, E4, G4	C
12	C4, E4, G4	C
13	C4, E4, G4	C
14	C4, E4, G4	C
15	C4, E4, G4	C
16	C4, E4, G4	C

**Last X (Optional)**

Musical score for the Last X (Optional) section of "Make Believe". The score is written in 4/4 time, 2-beat, expressively, with a tempo of ♩ = 92. The key signature is D major. The score consists of 16 measures. The notes and chords are as follows:

Measure	Notes	Chords
1	C4, E4, G4	C
2	C4, E4, G4	C
3	C4, E4, G4	C
4	C4, E4, G4	C
5	C4, E4, G4	C
6	C4, E4, G4	C
7	C4, E4, G4	C
8	C4, E4, G4	C
9	C4, E4, G4	C
10	C4, E4, G4	C
11	C4, E4, G4	C
12	C4, E4, G4	C
13	C4, E4, G4	C
14	C4, E4, G4	C
15	C4, E4, G4	C
16	C4, E4, G4	C



**Verse**

## Verse:

(The) Game of "just sup- posing" is the sweetest game I know.///  
 |Our dreams are more romantic |than the world we see.///  
 And if the things we dream about don't happen to be so,///  
 |That's just an unimportant technicali- ty./// // We could

## Chorus:

Make believe/ // I/ love/ you,/ // Only  
 Make believe/ //that you love me./// //Others  
 Find/ peace of mind/ in pre- tend-/ing./ // Couldn't  
 You?/ Couldn't I?/ Couldn't we./// // Make be-

-----  
 Lieve our lips/ // are/ blend-/ing/ // in a  
 Phantom kiss,/ // or two or three?/// //Might as  
 Well/ make be- lieve/ I love you,/// // For, to  
 Tell the truth,/ // I/ do./// //|||

## Waltz (last time):

(do.// / Your pardon I  
 Pray.// / "Twas to much to say,// / the words that be-  
 Tray// my// heart.// /We only pre-  
 Tend,// / You do not of- fend,// //In playing a  
 Lov-// er's// part.// //||

423/228  
128, 124, 138

# Makin' Whoopee

Eddie Cantor hit;  
c. Donaldson, 1928

Vocal not fast: ♩ = 108 ♩ = 124 ♩ = 138

**Chorus**

**Verse**



4/23/20

96, 116, 134

# Mammy O' Mine

154

2-beat ♩ = 144

ODJB plays it in Bb

ODJB '20;  
c. M. Pinkard, 1919

## Chorus

Chorus musical notation in G major (one sharp). The key signature is G major. The time signature is 4/4. The notation includes the following chords and melodic lines:

- Staff 1: G, Am, Bm, Em, E<sup>7</sup>, A<sup>7</sup>, Em, A<sup>7</sup>
- Staff 2: D<sup>7</sup>, G, Em<sup>7</sup>, G, Bm, Bdim
- Staff 3: C, G
- Staff 4: A<sup>7</sup>, D, Ddim, D<sup>7</sup>
- Staff 5: G, Am, Bm, Em, E<sup>7</sup>, A<sup>7</sup>, Em, A<sup>7</sup>
- Staff 6: D<sup>7</sup>, B<sup>7</sup>
- Staff 7: E<sup>7</sup>, A<sup>7</sup>
- Staff 8: G, Am, D<sup>7</sup>, G, C, E<sup>b</sup>, G
- Staff 9: (End of Chorus)

## Verse

Verse musical notation in G major (one sharp). The key signature is G major. The time signature is 4/4. The notation includes the following chords and melodic lines:

- Staff 1: G, A<sup>7</sup>, D<sup>7</sup>, G, A<sup>7</sup>, D<sup>7</sup>
- Staff 2: G, Gdim, D<sup>7</sup>, G, Em, A<sup>7</sup>, D<sup>7</sup>, Ddim, D<sup>7</sup>

4/23/20  
TOT

# Marguerite

2-beat ♩ = 198

From the NORK record of 7/17/23

NORK '23;  
c. Kyle Pierce, 1923

## Chorus

Chorus musical notation (4-measure phrase repeated twice):

- Measure 1: Eb
- Measure 2: D7
- Measure 3: Eb, Ebdim
- Measure 4: Eb, G7, C7
- Measure 5: Fm, Cm
- Measure 6: F7, Bb7
- Measure 7: Eb, D7
- Measure 8: Eb, Ebdim, Eb, G7, C7
- Measure 9: Fm, Ebdim, Eb, C7
- Measure 10: Fm, F7, Bb7, Eb

## Verse

Verse musical notation (4-measure phrase repeated twice):

- Measure 1: Eb
- Measure 2: Bb7
- Measure 3: Eb, Bb+
- Measure 4: Eb, Bb7, Eb
- Measure 5: G, D7, G
- Measure 6: F7, Bb7

[ Horn break - ..... ]



4/29/201

w/1, 13 4, 18 4

## Masculine Women, Feminine Men

156

2-beat ♩ = 210

Harry Reser 6 Jumping Jacks '26;  
c. J. Monaco, 1925

## Chorus

Chorus musical score in G major, 4/4 time. The score consists of eight staves of music. Chord progressions are indicated above the notes: C7, A7, G, A7, D7, C7, A7, G, Gm6 Ddim D7, A7 D7 G, B7, A7, C7, G, G7, E7, D, (Gm6 Ddim) D7, A7, D7, G.

## Verse

Verse musical score in G major, 4/4 time. The score consists of four staves of music. Chord progressions are indicated above the notes: A7, D7, G, Gdim, G, A7, D7, G, Gdim, G, A7, D6, A7, D6, D, E7, A7, D.

9/24/20  
1460

# Me And My Shadow

2-beat ♩ = 122 ♩ = 140

c. Jolson, Dreyer, 1927

**Chorus**

Musical notation for the Chorus of "Me And My Shadow". The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The notation consists of eight staves of music. Chords are indicated above the notes: Eb, Abm, Fm, Fm, Fm7, Bb7, Eb, Eb, D7, Cm, Ebm, F7, Bb, Bb7, Eb, Eb6, Eb13, Ab, Ab(add9), Db7, C7, F7, Bb7, Bb+, Eb, Abm, Fm, Fm, Fm7, Bb7, Eb.

**Verse**

Musical notation for the Verse of "Me And My Shadow". The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The notation consists of four staves of music. Chords are indicated above the notes: Eb, Fm7, Bb7, Eb, Bb7, Eb, Ab, Fm, Bb6, Eb, Eb7, Gm, Gb7(b5), Gm, C7, Bb, Cm, F7, Bb, C7, F9, Bb7.



4/24/20,  
98, 130, 160

# Miss Annabelle Lee

158

2-beat ♩ = 198

Ted Weems, Ben Bernie;  
c. Pollack, Richman, 1927

## Chorus

Musical score for the Chorus of "Miss Annabelle Lee". The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music. The melody is primarily composed of eighth and quarter notes, with some rests. Chord symbols are placed above the staves: Bb7, Bb9, Bb7, Bb9, Bb+, Eb, Eb6, Eb, C7, F9, Bb7, Eb, Cm6, Gm, D7, Bb7, Bb7, Bb9, Bb7, Bb9, Bb+, Eb, Eb6, Eb, C9, F9, Bb7, Eb, C7, F7, Fm7, Bb7, Eb.

## Verse

Musical score for the Verse of "Miss Annabelle Lee". The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four staves of music. The melody is primarily composed of eighth and quarter notes, with some rests. Chord symbols are placed above the staves: Eb, Cm, B7, Bb7, Eb, Cm, B7, Bb7, Eb, B7, Bb7, Eb, Bb+, Eb, Gm, D7, Gm, Bb, F7, Bb, Bbdim, Bb7.



4/24/20  
70Moanin' LowAnnette Hanshaw;  
c. Rainger, 1929

4/4 ♩ = 92

**Chorus**

F B $\flat$ 6 B $\flat$ m F 3 B $\flat$ m C+  
 F Gm $^7$  Fdim F $^6$  C $^7$  Cdim C+ F D $\flat$ 9 B $^9$  C $^7$   
 F B $\flat$ 6 B $\flat$ m F 3 B $\flat$ m C+  
 F Gm $^7$  Fdim F $^6$  C $^7$  Cdim C+ F  
 Dm Gm(Gdim) Dm (F $^6/9$ ) Gm Gdim A $^7$   
 Dm Gm(Gdim) Dm (F $^6/9$ ) G $^9$  C $^7$   
 F B $\flat$ 6 B $\flat$ m F 3 B $\flat$ m C+  
 F Gm $^7$  Fdim F $^6$  C $^7$  Cdim C+ F C $^7$

**Verse**

Fm Gdim $^7$  Fm Gdim $^7$  Fm Gdim $^7$  Fm Cm $^7$ ( $\flat$ 5) - C+ Cdim  
 B $\flat$ m Adim B $\flat$ m Adim B $\flat$ m Adim B $\flat$ m B $\flat$ m F Fdim G $^7$   
 C $^7$  Fm (D $\flat$ 7 C $^7$ )



4/29/20

132

# Moonlight And Roses

160

Square 2-beat ♩ = 132

c. 1925

## Chorus

The Chorus section consists of 16 measures of music in 4/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The melody is written on a single staff. Chord symbols are placed above the staff at various points: A-flat, D-flat, A-flat, E-flat7, A-flat, E-flat7, E-flat7, E-flat7, A-flat, D-flat, A-flat, E-flat7, A-flat, B-flat minor, B-flat minor, A-flat, D-flat, F7, B-flat7, E-flat7, and A-flat. The melody features a mix of quarter, eighth, and half notes, with some measures containing rests.

## Verse

The Verse section consists of 16 measures of music in 4/4 time. The key signature has one flat (B-flat). The melody is written on a single staff. Chord symbols are placed above the staff at various points: F, C7, C7, F, F, C, F, G7, C7, B-flat7, and E-flat7. The melody features a mix of quarter, eighth, and half notes, with some measures containing rests.

## Moonlight On the Ganges ( 1 )

c. S. Myers, 1926

2-beat ♩ = 144 ♩ = 176

Verse

The musical score is written for a 2-beat instrument, with two systems of notation. The first system consists of four staves, and the second system consists of three staves. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various chords and melodic lines. The first staff of the first system has a 4/4 time signature. The chords are: Am, G6/9, Am, G6/9, Am, G6/9, Am, Bm7/E. The second staff of the first system has chords: Am, G6/9, Am, G6/9, Am. The third staff of the first system has chords: E, Dm6/9, E, Dm6/9, E, Dm6/9, E, Dm6/9. The fourth staff of the first system has chords: E, Dm6/9, E, Dm6/9, E. The first staff of the second system has chords: Am, Dm7, G7, Cmaj7, Dm7, Bdim, Em7, Cmaj7. The second staff of the second system has chords: Dm7, G, C, G, Am, Am6, E, A9, Adim, E, [ Break --- ]. The third staff of the second system has chords: F7, F#7, G7, G#7.

## Verse:

1. Dewdrops glistening, no one listening, by the Ganges someone whispering  
To// a Hin-//doo maid:/// ///

"Though tomorrow, dear, you will yearn,/ don't you sorrow, dear, I'll return/  
To// my Hin-//doo maid:/// ///

Melody bells of love ring out/ 'neath the mellow moon,///

Melody bells that try to tell you I'm returning soon.//|

|||| In/ the/ mel-/low/

2. In a caravan far from Hindustan, slowly jogs a weary camel man,  
'Neath// the har-//vest moon:/// ///

Fields of cotton he used to stray,/ not forgotten but far away./

He'll// be near-//ing soon:/// ///

Wonderful tales he'll have to tell/ of the quaint be- zaars,///

Glistening eyes will welcome him be- neath the desert stars.///

|||| In/ the/ mel-/low/



# Moonlight On the Ganges ( 2 )

161

## Chorus

Moon-/light/ // on the Gan-/ges/ // my/  
 Lit-/tle/ //Hin-/ doo./// //When I  
 Whis-/pered/ // lov'e sweet melody,/ // all our  
 Dreams/ and our schemes/ came/ true./// ///

Some/ day/ // on the Gan-/ges/ // I'll/  
 Meet/ you/ //once/ more./// //And I'll  
 Kiss/ you/ // and ca- ress/ you/ // where the  
 Waters kiss the si-/lent/ shore./// ///

More Than You Know ( 1 )

4/4 or 2-beat ♩ = 94

c. Youmans, 1929

**Chorus**

The musical score for the Chorus of "More Than You Know" is written in 4/4 or 2-beat time, with a tempo of 94. The key signature has one sharp (F#), and the time signature is 4/4. The score consists of eight staves of music, each with a treble clef. The melody is primarily composed of eighth and quarter notes, with many triplets indicated by a '3' over the notes. Chord symbols are placed above the staff, often with a '3' indicating a triplet. The chords include: G+, C6, G+, Gm6/9, C7, F, A7, F6, Fm6, G9, D7, G9, C, G7, G+, C6, G+, Gm6/9, C7, F, A7, F6, Fm6, C, A7, D9, G7, C, Am6, B7, Em, Am, D13, Em, Cm6, D7, G, Em7, A7, Dm7, G7, Gdim, G7, G+, C6, G+, Gm6/9, C7, F, A7, F6, Fm6, C, A7, D9, G9, C, Fm7, and C. The score ends with a double bar line and a key signature change to two flats (Bb and Eb).



**Verse**

Chords: Cm, Cdim, B+7, Cm, Cdim, Fm6, G7, Eb9, Abmaj7, Gdim, G+3

**Verse:**

Whether you are near or yonder, //  
 Whether you are false or true. ///  
 Whether you remain or wander I'm growing fonder/ of you. ///  
 Even though your friends for- sake you, //  
 even though you don't suc- ceed;  
 Wouldn't I be glad to take you, give you the  
 break/ you/ need./ More than you

**Chorus:**

(More than you) Know,/ more than you know/ man of my  
 heart I love you so./ Lately I  
 Find/ you're on my mind,/ more than you  
 know. /// //Whether you're  
 Right,/ whether you're wrong,/ man of my  
 heart I'll string a- long./ You need me  
 So,/ more than you'll ev-er/ know. /// // Loving you the  
 -----  
 Way that I do there's nothing I can do a-  
 bout it; // //Loving may be  
 All you can give but honey I can't live with- out it./ //Oh how I'd  
 -----  
 Cry,/ oh how I'd cry,/ if you got  
 tired and said "Good- bye,"/ more than I'd  
 Show,/ more than I'd ev-er/ know. /// ///

2-beat ♩ = 158

## Chorus

Chorus

G Bm Em<sup>7</sup> D+ Em<sup>7</sup> D+ Em<sup>7</sup> Bm

D<sup>6/9</sup> D<sup>7</sup> D+ G A<sup>9</sup> D<sup>7</sup> D+

G Bm Em<sup>7</sup> D+ Em<sup>7</sup> D+ Em<sup>7</sup> Bm

D<sup>6/9</sup> D<sup>7</sup> D+ G G<sup>7</sup> F B<sup>b</sup>m

G<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> Em C<sup>7</sup>

A<sup>7</sup> Em A<sup>7</sup> D<sup>7</sup> A<sup>7</sup> D<sup>7</sup> D+

G Bm Em<sup>7</sup> D+ Em<sup>7</sup> D+ Em<sup>7</sup> Bm

A<sup>7</sup> Ddim D<sup>7</sup> D<sup>6</sup> A<sup>7</sup> D<sup>7</sup> G

## Verse

Verse

G G<sup>6</sup> G D<sup>7</sup> D<sup>6</sup> G

G G<sup>6</sup> E<sup>7</sup> A<sup>7</sup> D<sup>7</sup> Am<sup>7</sup> D<sup>7</sup>

Am E<sup>7</sup> Am<sup>7</sup> A<sup>7</sup> D<sup>7</sup> D+



4/24/20  
120

# Music Goes 'Round and Around

164

4/4 ♩ = 172

Louis Prima; c. 1935

## Chorus

The Chorus section consists of 16 measures of music in 4/4 time. The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs). The key signature is one flat (Bb). The chord progression is as follows:

- Measures 1-4: C - Dm7 Cdim C
- Measures 5-8: Em C(add9) Cdim
- Measures 9-12: F Edim G7 C F G7
- Measures 13-16: C Dm Cdim C Em C(add9) Cdim

The melody features a mix of eighth and quarter notes, with some measures containing rests. The accompaniment provides a steady harmonic foundation with the specified chords.

## Verse

The Verse section consists of 8 measures of music in 4/4 time. The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs). The key signature is one flat (Bb). The chord progression is as follows:

- Measures 1-4: C G+ C G7 C G7
- Measures 5-8: C G+ Gm A7 D7 G D7 G7

The melody features a mix of eighth and quarter notes, with some measures containing rests. The accompaniment provides a steady harmonic foundation with the specified chords.

## My Blackbirds Are Bluebirds Now ( 1 )

## 2-beat

**Annette Hanshaw; c. Friend, 1928**

## Chorus

[illegible]

## Verse

**Verse**

Em Em(maj7) Em7 A7

C7 B7 Em Em6 Bdim7 B7

Em Em(maj7) Em7 A7

C7 B7 B+ Em



Musical score for the song "My Blackbirds Are Bluebirds Now ( 2 )". The score is written for a single melodic line on a treble clef staff, with a key signature of one sharp (F#). The music is divided into measures, with various chords indicated above the staff. The chords are: D7, Am7, D7, G, A7, D, Ddim, D7, G, Bm, G7, C, Cm, G, C7, D#7, D7, G, G, Bm, G7, C, Cm, G, C7, D7, G, C7, D7, D#7, G, Ddim, D7, Ddim, G7. The melody consists of eighth and quarter notes, with some measures containing rests. A box labeled "Patter" is placed above the first measure of the third staff.

# My Blue Days Blew Over

Eubie Blake; c.1931

2-beat ♩ = 202

**Chorus**

Musical score for the Chorus of "My Blue Days Blew Over". The score is written in 4/4 time, with a tempo of 202 beats per minute. It consists of two systems of four staves each. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The melody is written on the top staff of each system, and the accompaniment is written on the bottom staff. Chord symbols are placed above the notes. The key signature has one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and ties.

Chord progression for the Chorus:

System 1 (Measures 1-8): C, C7, B7, E7, A7, F, Dm7, D9, G7, C, Gdim, G7, G+.

System 2 (Measures 9-16): C, C7, B7, E7, A7, F, Dm7, D9, G+, C, F7, C, Em, Am, E, B7, E, G, D7, G7, Gdim, G7, G+, C, C7, B7, E7, A7, F, Dm7, D7, G13, C.

**Verse**

Musical score for the Verse of "My Blue Days Blew Over". The score is written in 4/4 time, with a tempo of 202 beats per minute. It consists of two systems of four staves each. The first system contains measures 17 through 24, and the second system contains measures 25 through 32. The melody is written on the top staff of each system, and the accompaniment is written on the bottom staff. Chord symbols are placed above the notes. The key signature has one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and ties.

Chord progression for the Verse:

System 3 (Measures 17-24): C, E7, F, C, Fm, C, E7, Am, D7, G7, G+, C, D7, G+, C, E7, F, C, Fm, C, E7, Am, D7, G7, F9, Gdim, G7, G+.

System 4 (Measures 25-32): C, E7, F, C, Fm, C, E7, Am, D7, G7, F9, Gdim, G7, G+.



4/25/20 2  
90, 120, 180

# My Cutie's Due At Two-to-two To-day

167

2-beat ♩ = 172

Ted Weems '26;  
c. Von Tilzer, 1926

## Chorus

Musical notation for the Chorus, spanning 16 measures. The notation is written in 4/4 time with a key signature of two flats (Bb and Eb). The melody is primarily eighth and quarter notes. Chord symbols are placed above or below the notes. The sequence of chords is: Bb dim, Bb, Bb dim, Bb, C13, C7, C13, C7, F7, Bb (add9), Gm7, D+7, D7, D+7, D7, G9, C6, C7, C6, C7, F7, Bb dim, Bb, Bb dim, Bb, C13, C7, C13, C7, F7 sus4, F7, F9, F7, D, C9, Ddim, D7, G13, G7, G13, G7, C7, Bb dim, Dm, F7, Dm, Bb dim, F13, Bb, Bb7, Cm7, Cm7(b5), Bb.

## Verse

Musical notation for the Verse, spanning 16 measures. The notation is written in 4/4 time with a key signature of two flats (Bb and Eb). The melody is primarily eighth and quarter notes. Chord symbols are placed above or below the notes. The sequence of chords is: Bb, F7 (Gb7(#9)), F9, F7, Bb, F7, F9, F7, Gm7, Dm, Gm7, Dm, G7, Ab dim, G7, Ab dim, Cm, Ab, Cm, Ab, C7, F7, Eb7, E7, F7.



## My Fate Is In Your Hands

Fats 130  
c. Waller, 1929

4/4 2-beat

## Chorus

Chorus

Fmaj7 D<sup>b</sup>7 Fdim Gm7 C7 Fmaj9 A B<sup>b</sup>maj7 B<sup>b</sup>m6

F D+ G7 C7 F C6 C7

Fmaj7 D<sup>b</sup>7 Fdim Gm7 C7 Fmaj9 A B<sup>b</sup>maj7 B<sup>b</sup>m6

F D+ G7 C7 F E7

Am E7 Am E7 Am C D7

C G7 C D7 C G7 C7

Fmaj7 D<sup>b</sup>7 Fdim Gm7 C7 Fmaj9 A B<sup>b</sup>maj7 B<sup>b</sup>m6

F D+ G7 C7 F

## Verse

Verse

F Fdim Gm7 C7 Gm7 E<sup>b</sup>7 D7

Gm B<sup>b</sup> Gm7 C+7 F G9 C7

F Fdim Gm7 C7 Gm7 E<sup>b</sup>7 D7

C Am F6 G7 C Fm6 Cdim C7



90, 120

# My Kinda Love

169

4/4 2-beat, a bit swingy ♩ = 116

Bing Crosby; c. Alter, 1929

## Chorus

Musical notation for the Chorus of "My Kinda Love". The key signature is B-flat major (two flats). The tempo is 4/4, 2-beat, a bit swingy, with a quarter note equal to 116 beats per minute. The notation consists of eight staves of music. Chords are indicated above the notes: F7, Bb7, Eb, Bbm C7, Bb7, Eb, Bbm C7, F7, Bbm C7, Bbm7, Fm, Cm, D7, Cm, D7, Bb, Cdim, Bb7, Ab7, Bb7, F7, Bb7, Eb, Bbm C7, (F7).

## Verse

Musical notation for the Verse of "My Kinda Love". The key signature is B-flat major (two flats). The notation consists of four staves of music. Chords are indicated above the notes: Eb, Fm7, Eb, Bb7, Bbm7 Eb7 Bb7, Ab, Fm, Ab, Fdim7 Eb, Ab Gm Eb, Eb, Fm7, Eb, Db, Eb7 Bbm7, Ab, Fm, Db7 Eb, Ebdim7 Fm7 Gm Bb + Bb7.



## My Mother's Eyes

Peter Lorre special

c. 1928

2-beat ♩ = 100

## Chorus

Musical score for the Chorus of "My Mother's Eyes". The score is written in 4/4 time, with a tempo of 100 beats per minute. The key signature is B-flat major (two flats). The melody is written on a single staff, and the harmony is indicated by chords written above the staff. The Chorus consists of 16 measures, divided into two 8-measure phrases. The chords for the first phrase are: E<sup>b</sup>, Gm, E<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, A<sup>b</sup>m, F7, B<sup>b</sup>7. The chords for the second phrase are: E<sup>b</sup>, Cm7, F7, B<sup>b</sup>7, E<sup>b</sup>, F7, B<sup>b</sup>7, E<sup>b</sup>. The melody features a mix of eighth and quarter notes, with some measures containing rests.

## Verse

Musical score for the Verse of "My Mother's Eyes". The score is written in 4/4 time, with a tempo of 100 beats per minute. The key signature is B-flat major (two flats). The melody is written on a single staff, and the harmony is indicated by chords written above the staff. The Verse consists of 16 measures, divided into two 8-measure phrases. The chords for the first phrase are: E<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>, A<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>7, F9, B<sup>b</sup>7. The chords for the second phrase are: E<sup>b</sup>, B<sup>b</sup>7, E<sup>b</sup>, Cm, Gm, D7, Gm, G<sup>b</sup>dim, B<sup>b</sup>7. The melody features a mix of eighth and quarter notes, with some measures containing rests.



# My Silent Love

171

Light 4/4; lilting 2-beat ♩ = 92

c. Dana Suesse, 1932

## Chorus

Musical score for the Chorus of "My Silent Love". The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music. The melody is primarily in the treble clef, with some staves featuring a bass clef. The harmony is indicated by chord symbols above the notes. The score includes triplet markings (3) and various chord progressions such as E♭, B♭+, E♭6, B♭m6, B♭dim, C7, Fm, A♭m(maj7), B♭13, A♭m, B♭+, A♭maj7, A♭m(maj7), A♭6, E♭, A♭maj7, A♭, A♭m6/9, A♭m6, Cm6, Cdim, F7, B♭7, and E♭.

## Verse

Musical score for the Verse of "My Silent Love". The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of five staves of music. The melody is primarily in the treble clef, with some staves featuring a bass clef. The harmony is indicated by chord symbols above the notes. The score includes various chord progressions such as E♭6, Ddim, E♭, B7, B♭7, B7, B♭7, E♭, E♭m, Ddim, E♭m, B7, B♭7, E♭m, G♭+, Gm, E♭, C7, Fm6, Edim, Fm, D♭7, C7, Fm, C7, Fm, C7, Fm, A♭m6, and B♭7.



# My Sin

2-beat ♩ = 148

Annette Hanshaw;  
c. Ray Henderson, 1929**Chorus**

Musical score for the Chorus of "My Sin". The score is written for four staves in 4/4 time. The key signature is one flat (B-flat). The tempo is 148 beats per minute. The score includes various chords and melodic lines. The first staff starts with a C major chord, followed by C major 7, C6, and E7. The second staff includes Gdim, A7, and Dm. The third staff includes Fm6, Em, G, C, C major 7, and C. The fourth staff includes D7, D9, Dm7(b5), G7, and G+. The fifth staff includes C, C major 7, C6, E7, Dm, and Gdim. The sixth staff includes Dm, Dm7(b5), E+7, C(add9), A9, Dm7, G7, C, A7, and C. The seventh staff includes Dm7, G7, C, A7, and C. The eighth staff includes Dm7, G7, C, A7, and C.

**Verse**

Musical score for the Verse of "My Sin". The score is written for four staves in 4/4 time. The key signature is one flat (B-flat). The tempo is 148 beats per minute. The score includes various chords and melodic lines. The first staff starts with Am, E7, Am, E7dim, E7sus4, and E7. The second staff includes Am, E7, Gm6, and A7. The third staff includes G7, F7, Fmaj7, Gb7, G7, C, G7, Gmaj7, Ab7, and C. The fourth staff includes D9, G6/9, Am(maj7), D9, Fm6, and G7. The fifth staff includes C9, Am, Dm, C7, Fmaj7, F6, and Fmaj7. The sixth staff includes D7, G7, and G+.



4/25/20  
150, 180

# My Sunday Girl

173

2-beat ♩ = 220

Chorus

C7

Reser, Calloway;  
c. Sam Stept, 1927

Musical score for the Chorus of "My Sunday Girl". The score is written in 4/4 time with a key signature of one flat (Bb). It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody is written on the first staff. The second staff contains the first line of the chorus, with chords F, Bb, Bbm6, F, and F+ written below the notes. The third staff contains the second line of the chorus, with chords C7, Bb, Bbm6, F, and F7 written below the notes. The fourth staff contains the third line of the chorus, with chords Bb, Bbdim Bb, Bbm, F, C7, Fdim, D7, G7, and C7 written below the notes. The fifth staff contains the fourth line of the chorus, with chords C7, D7, G7, C7, F, Bb7, and F (Cdim C7) written below the notes. The sixth staff contains the fifth line of the chorus, with chords C7, D7, G7, C7, F, Bb7, and F (Cdim C7) written below the notes. The seventh staff contains the sixth line of the chorus, with chords C7, D7, G7, C7, F, Bb7, and F (Cdim C7) written below the notes. The eighth staff contains the seventh line of the chorus, with chords C7, D7, G7, C7, F, Bb7, and F (Cdim C7) written below the notes.

Verse

Musical score for the Verse of "My Sunday Girl". The score is written in 4/4 time with a key signature of one flat (Bb). It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody is written on the first staff. The second staff contains the first line of the verse, with chords F, C+, F7, Bb, and Bbm written below the notes. The third staff contains the second line of the verse, with chords F, G7, C7, F, and Bb7 written below the notes. The fourth staff contains the third line of the verse, with chords F, C+, F7, Bb, and Bbm written below the notes. The fifth staff contains the fourth line of the verse, with chords F, F7, D7, G7, C7, and Cdim C7 written below the notes.



## My Sweet Tooth Says I Wanna

Fletcher Henderson;  
c. Sept, 1931

2-beat ♩ = 198

## Chorus

Chorus musical score in G major, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff. The key signature has one sharp (F#).

Chords: G, D+, G, A<sup>9</sup>, D<sup>7</sup> Edim, Fdim, F#dim, Gdim, E<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, G, D+, G, D+, G, A<sup>7</sup>, D<sup>7</sup> Edim, Fdim, F#dim, Gdim, E<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, G, G<sup>13</sup>, C, G<sup>7</sup>, C, B<sup>b</sup>dim, E<sup>7</sup>, A<sup>9</sup>, E<sup>b</sup>7, D<sup>7</sup>, D+, G, A<sup>9</sup>, D<sup>7</sup> Edim, Fdim, F#dim, Gdim, E<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, G.

## Verse

Verse musical score in G major, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff. The key signature has one sharp (F#).

Chords: G, Gdim, G<sup>6</sup>, Gdim, D<sup>9</sup>, D<sup>9</sup>, G, Gdim, G<sup>6</sup>, G<sup>7</sup>, E<sup>9</sup>, D, A<sup>7</sup>, D<sup>7</sup>, D+.



4/25/20

100

# My Sweeter Than Sweet

175

2-beat ♩ = 122

Trumbauer '29;  
c. Whiting, 1929**Chorus**

Musical notation for the Chorus, consisting of 16 measures across 8 staves. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various chords and melodic lines with slurs and ties.

Chords: G, Em7, A9, D7, G, A7, D7, G, Em7, A9, D7, G, Bb7, Bm, F#7, Bm, E7, Bm, D, A7, D, G, Adim, A7, A+, D7, G, Em7, A9, D7, G.

**Verse**

Musical notation for the Verse, consisting of 16 measures across 4 staves. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various chords and melodic lines with slurs and ties.

Chords: G, Bm7, Bbdim, Am, D7, G, Am7, D7, G, Bm7, Bb7, D, Bm7, E7, Em7, A7, D7.

# My Troubles Are Over

2-beat ♩ = 198

Reser; c. Monaco, 1928

**Chorus**

Musical score for the Chorus of "My Troubles Are Over". The score is written in B-flat major (two flats) and 4/4 time. It consists of eight staves of music. The melody is primarily eighth and quarter notes, with some rests. Chord symbols are placed above the staff: Eb6, Bb+, Eb6, Bb+, G7, Bbm, C7, F7, Bb7, Eb, Eb6, Bb+, Eb6, Bb+, G7, Bbm, C7, F7, Bb7, Eb, D7, G7, C7, F7, Bb7, Eb, Eb6, Bb+, Eb6, Bb+, G7, Bbm, C7, F7, Bb7, Eb. The piece ends with a double bar line.

**Verse**

Musical score for the Verse of "My Troubles Are Over". The score is written in B-flat major (two flats) and 4/4 time. It consists of four staves of music. The melody features some rests and eighth notes. Chord symbols are placed above the staff: Eb, Bbdim, Bb7, Eb, Bbdim, Bb7, Eb, Fm7, F9, Bb7, Eb, Bbdim, Bb7, G7, C7, F7, Bb7, Eb. The piece ends with a double bar line.



71, 92

# New Kind Of Man, A

177

2-beat ♩ = 184

c. Clare Flatow, 1925

## Chorus

Musical score for the Chorus of 'New Kind Of Man, A'. The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of 16 measures. The notes are: Bb, A, G, F, Bb, G, F, E, D, C, Bb, A, G, F, E, D. The chords are: Bb, Ab7, Gb7, F7, Bb, Cm7 F7, Bb, Ab7, Gb7, F7, Bb, D7 Gm, D7, Gm, Eb7, D+, Gm, D7, Gm7, C7, F7, Cm7 F7, Bb, Ab7, Gb7, F7, Bb, Cm7 F7, Bb, Ab7, Gb7, F7, Bb, D7 Gm, C7, Bbdim, Bb, Gm7, Cm7, F7, Bb, Ab7, Gb7, F7, Bb.

## Verse

Musical score for the Verse of 'New Kind Of Man, A'. The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of 16 measures. The notes are: Bb, A, G, F, Bb, G, F, E, D, C, Bb, A, G, F, E, D. The chords are: Bb6, F7, F9, Bb6, D7, G7, C7, F7, Eb7, D7, Gm, D7, Gm, Bbm, C7, F, C7, F7.



2-beat ♩ = 182

Jimmy Noone '289

c. White, Will Donaldson, 1923

## Chorus

Chorus

Chords: C, A7, D7, G7, C, A7, D7, G7, C, E7, A7, A7, D7, G7, C, C7, F, A7, Dm, A7, Dm, A7, Dm, Cdim, C, A7, D7, G7, C, C7, A7, D7, G7, C.

## Patter

Patter

Chords: C, A7, C, C7, F, A7, C, C7, A7, D7, G, G7, A7, D7, G, Em, D7, G7.

## Verse

Verse

Chords: G+, C, Am, E7, Am, C7, F, G7, C, G+, C, Am, E7, Am, Cm6, G, E7, A7, D7, G7, G+, G, G+, C, G7, G+, C, Gdim, G, D+, G7, C+, E, Cm6, D7, G, C, D7, G7.



4/26/20 4

# Old Water Mill, An

179

Swing 2-beat ♩ = 128 ♩ = 136

c. Mencher, 1934

## Chorus

Musical score for the Chorus of "Old Water Mill, An". The key signature is one sharp (F#), and the time signature is 4/4. The score consists of 16 measures, organized into four systems of four measures each. The notes are written on a single treble clef staff. The chords are indicated above the staff: C, Am7, D7, G, C, Am7, D7, G, C, Am7, D7, G, Em, B7, Em, A7, D7, C, Am7, D7, G, C, Am7, D7, G. The melody features a mix of eighth and quarter notes, with some measures containing rests or ties.

## Verse

Musical score for the Verse of "Old Water Mill, An". The key signature is one sharp (F#), and the time signature is 4/4. The score consists of 16 measures, organized into four systems of four measures each. The notes are written on a single treble clef staff. The chords are indicated above the staff: G, Eb7, D7, D+, G, Em, Am, D7, G, Ddim, D, B7, Em, G+Gm, F#m, A7, Adim, A7, Am7, D7, G. The melody features a mix of eighth and quarter notes, with some measures containing rests or ties.

2-beat ♩ = 122

c. Isham Jones, 1924

## Chorus

Chorus

Em<sup>7</sup>(G<sup>6</sup>) A<sup>9</sup> A<sup>7</sup>

D<sup>13</sup> G(add9) C(add9)

A<sup>7</sup> D<sup>9</sup>

A<sup>7</sup> D<sup>7</sup>

Em<sup>7</sup> A<sup>9</sup> A<sup>7</sup>

D<sup>13</sup> D<sup>7</sup> E<sup>7</sup>

Am<sup>7</sup> Cm<sup>6</sup> B<sup>7</sup>(b9) F<sup>7</sup> G E<sup>7</sup> E+E<sup>7</sup>

Am<sup>7</sup> D<sup>7</sup> G Cm<sup>7</sup> G

## Verse

Verse

D<sup>7</sup> D<sup>13</sup> D<sup>7</sup> D<sup>13</sup> D<sup>7</sup> G D+ Em<sup>7</sup>

D<sup>7</sup> G Em<sup>7</sup> E<sup>b7</sup>

D<sup>7</sup> D<sup>13</sup> D<sup>7</sup> D<sup>13</sup> D<sup>7</sup> G D+ Bm<sup>7</sup> B<sup>b7</sup>

D/A A<sup>7</sup> Fdim D/F# Bm B<sup>7</sup> E<sup>7</sup> A<sup>7</sup> D D<sup>7</sup> D+



# One More Time

181

2-beat ♩ = 208

Verse ♩ = 182

Crosby; Ted Lewis;  
c. Ray Henderson, 1931

Chorus

Em G+ Em Am  
B7 Am B7 Em  
Em G+ Em Am  
B7 C C7 F#7 F#7(b5) B7  
Em E7 Am B7  
Em D7 Cdim Em B7 Em F#7(b5) B7  
Em E7 Am B7  
Em D7 Cdim Em B7 Am B7  
Em B7 Em B7 Em A7  
D7 Ddim D7 Ddim D7 Bm D+  
G G7 Am G+  
Em E7 Am B7  
Em D7 Cdim Em B7 Em F#7(b5) B7  
Em G+ Em B7 Em

Paddlin' Madelin' Home ( 1 )

Brisk 2-beat ♩ = 224

c. Woods, 1925

**Chorus**

Musical score for the Chorus of "Paddlin' Madelin' Home (1)". The score is written in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked "Brisk 2-beat ♩ = 224". The score consists of ten staves of music. The notes are primarily eighth and quarter notes, with some half notes and rests. The chords are indicated above the notes. The sequence of chords is as follows:

- Staff 1: Eb, Fm, Ebdim, Eb, Bb+9, Eb6
- Staff 2: F7, F9, Dm, F7
- Staff 3: Bb7, Bb9, Bb+9, Eb, C7
- Staff 4: F7, F13, Bb7, Eb, Fm, Ebdim
- Staff 5: Eb, Bb+9, Eb6
- Staff 6: F7, F9
- Staff 7: Eb, Gm, Cm, Cm7, F7
- Staff 8: Eb, Ebdim, Bb9, D+7, Eb, Eb7, C7
- Staff 9: F7, Bb9, D+7, Eb, Ebdim7, Fm6, Eb



## Verse

**Verse**

The musical score for the Verse of 'The Sound of Silence' is presented on four staves. The key signature is B-flat major (two flats). The first staff contains the melody with notes G4, A-flat4, B-flat4, C5, D5, E-flat5, F5, G5, A-flat5, B-flat5, and C6. Chords A-flat major, E-flat major, B-flat7, and E-flat major are indicated above the staff. The second staff continues the melody with notes G4, A-flat4, B-flat4, C5, D5, E-flat5, F5, G5, A-flat5, B-flat5, and C6. Chords G minor7, E-flat major, D major, F minor6, G minor7, F minor, E-flat major, B-flat7, and E-flat major are indicated. The third staff contains the melody with notes G4, A-flat4, B-flat4, C5, D5, E-flat5, F5, G5, A-flat5, B-flat5, and C6. Chords A-flat major, E-flat major, B-flat7, C minor, and C major are indicated. The fourth staff contains the melody with notes G4, A-flat4, B-flat4, C5, D5, E-flat5, F5, G5, A-flat5, B-flat5, and C6. Chords B-flat major, C minor7(b5), B-flat major, C minor7(b5), F major, F7, B-flat7, E-flat major, F minor, and E-flat diminished are indicated.

**Verse:**

1. (I) Love a girl named Madeline,/ I  
know she loves me too,//For  
Ev'ry night the moon is bright she rides in my ca- noe.//At  
Midnight on the river/ I heard her father call,// but  
She don't care and I don't care if  
we get back at all, 'Cause when I'm (Chorus)
2. (The) Moon comes up at six o'clock,/ and  
I come up at eight.// She's  
Always waitin' for my call and  
meets me at the gate.// I've  
Petted in the parlor/ and hugged her in the hall.// But  
When she's out in my canoe, I  
love her best of all. ('Cause when I'm) (Chorus)

**Chorus:**

Paddlin' Ma- /deline/ home/// /Gee! when I'm  
Paddlin' Ma- /deline/ home./// //First I  
Drift with the tide ///then pull for the shore ///I  
hug her and kiss /her/ and  
paddle some more. /Then I keep

**Paddlin' Ma- /deline/ home,/// /until I  
Find a spot where /we're a-/ lone./// //Oh she  
Never says "No", /so/ I kiss her and go ///  
Paddlin' Ma- /deline,/ sweet | sweet Ma- /deline,/**  
**Paddlin' Ma- /deline/ home./// ///|**

2-beat ♩ = 212

ODJB '20; c. Conrad,  
J.R. Robinson '20

## Verse

The musical score is written on eight staves in 4/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The melody is primarily composed of eighth and quarter notes, with some half notes and rests. Chord symbols are placed above the staff at various points: Cm, A♭7, G7, Cm, A♭7, G7, Cm, Fm, C, Cdim, D, G♭m, D7, G7, D7, Am7, D7, G, D7, G, D7, Am7, D7, G, D7, G, E♭7, D7, G7. The score includes a variety of musical notations such as beams, slurs, and dynamic markings like accents (>).

## Verse:

In the bronx of New York City lives a girl, she's not so pretty,  
 Le-/na/ is/ her/ name./// ///  
 Such a coever girl is Lena, how she plays a concertina,  
 Real-/ly/ it's/ a/ shame./// ///She's

-----  
 Such a good mu- sician,/ she got a swell po- sition,/ to  
 Go across the sea to enter- tain./// ///And  
 So they shipped poor Lena/ 'way out to Pales- teena,/ but  
 Now I hear that she don't look the same./they/ say/ that/



## Chorus

### Chorus:

Lena is the queen of Pales- tee-/// na,///  
 Just because they like her concer- ti-/// na,// She  
 Plays it day and night,// she plays with all her might,// she  
 Never gets it right,// but how they love it, want more of it.

-----  
 /// heard 'er || play once or twice ///  
 Oh!/// murder!|| Still it was nice ///  
 She got fat but she got leaner pushing on her concertina,  
 Down/ Old/ Palestina way./// ///

# Out In the Cold Again

4/4 2-beat ♩ = 92

Frankie Lyman, '57;  
c. Bloom, 1934**Chorus**

Musical notation for the Chorus, consisting of 8 staves of music in 4/4 time. The key signature has one flat (Bb). The melody is written in treble clef. Chord symbols are placed above the staff: F, C7, F, F7 Eb7 D7, Gm, G9, C7, F, C7, F, F7 Eb7 D7, Gm, G7, C13, F, Cm7, F7, Bb, A7 Ab7, G7, G7, C7, Cdim, C7, F, C7, F, F7 Eb7 D7, Gm, G7, C7, F.

**Verse**

Musical notation for the Verse, consisting of 2 staves of music in 4/4 time. The key signature has one flat (Bb). The melody is written in treble clef. Chord symbols are placed above the staff: Bb6/9, C7, F, Bb6/9, C7, F, Gm, A7, Dm, G7, C7.



# Pettin' In the Park

185

Al Bowlly/ Ray Noble;  
c. H. Warren, 1933

2-beat ♩ = 140

## Chorus

Handwritten: 4/27/20  
70, 100, 130

Chorus

Chords: E<sup>b</sup> E<sup>b</sup>dim E<sup>b</sup> - Cm<sup>7</sup> Gm E<sup>b</sup> E<sup>b</sup>dim E<sup>b</sup> - Gm C<sup>7</sup>

Lyrics: Bad boy! Bad girl!

Chords: F<sup>7</sup> Fdim F<sup>7</sup> B<sup>b</sup> A Fm<sup>7</sup> Gm G<sup>b</sup>m Fm B<sup>b</sup>+ E<sup>b</sup> B<sup>b</sup>7

Chords: E<sup>b</sup> E<sup>b</sup>dim E<sup>b</sup> - Cm<sup>7</sup> Gm E<sup>b</sup> E<sup>b</sup>dim E<sup>b</sup> - Gm C<sup>7</sup>

Lyrics: Oh my! Aw why?

Chords: F<sup>7</sup> Fdim F<sup>7</sup> B<sup>b</sup> A Fm<sup>7</sup> Gm G<sup>b</sup>m Fm B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>+

Chords: A<sup>b</sup> Adim B<sup>b</sup>m E<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 - A<sup>b</sup>/C Bdim B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7

Chords: A<sup>b</sup> Adim B<sup>b</sup>m E<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 - A<sup>b</sup> C<sup>7</sup> F<sup>9</sup> B<sup>b</sup>+7

Chords: E<sup>b</sup> E<sup>b</sup>dim E<sup>b</sup> - Cm<sup>7</sup> Gm E<sup>b</sup> E<sup>b</sup>dim E<sup>b</sup> - Gm C<sup>7</sup>

Lyrics: Bad boy! Bad girl!

Chords: F<sup>7</sup> Fdim F<sup>7</sup> B<sup>b</sup> A Fm<sup>7</sup> Gm Fm B<sup>b</sup>7 E<sup>b</sup>

## Verse

Chords: E<sup>b</sup>7 A<sup>b</sup>/E<sup>b</sup> G<sup>7</sup> D<sup>b</sup>7 C<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>

Chords: E<sup>b</sup>7 A<sup>b</sup>/E<sup>b</sup> E<sup>b</sup>/B<sup>b</sup> Cm<sup>6</sup>/E<sup>b</sup> Gm D<sup>7</sup> Gm Edim

Chords: Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> Edim Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>7

Chords: E<sup>b</sup>7 A<sup>b</sup>/E<sup>b</sup> G<sup>7</sup> D<sup>b</sup>7 C<sup>7</sup> F<sup>7</sup> F<sup>13</sup> B<sup>b</sup>7 B<sup>b</sup>+



Pretty Baby

c. 1916

4/4 2-beat swingy ♩ = 118

**Chorus**

Chorus: E<sup>b</sup>dim B<sup>b</sup>7 E<sup>b</sup> - - B<sup>b</sup> E<sup>b</sup> E<sup>b</sup>+ G<sup>b</sup>dim

B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> E<sup>b</sup>+ - B<sup>b</sup>7

E<sup>b</sup>7 A<sup>b</sup> D<sup>b</sup>7 C+ C7 F7 - B<sup>b</sup>7 E<sup>b</sup>dim

B<sup>b</sup>7 F7 B<sup>b</sup>7 E<sup>b</sup>

**Verse**

Verse: E<sup>b</sup> E<sup>b</sup>7 A<sup>b</sup> E<sup>b</sup> B<sup>b</sup>7

E<sup>b</sup> B<sup>b</sup> F7 B<sup>b</sup> Edim

B<sup>b</sup>7 E<sup>b</sup> Edim B<sup>b</sup>7 E<sup>b</sup>

Cm<sup>6</sup> F<sup>9</sup> F7 B<sup>b</sup> G<sup>b</sup>dim Gm C7 E<sup>b</sup>m F7 B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>dim

**Verse:**

You ask me why I'm always teasing you,  
 you hate to have me call you pretty baby.  
 I really thought that I was pleasing you, for you're just a baby to me.//  
 Your  
 Cunning little dimples and your baby stare,/ your  
 baby talk and baby walk and curly hair./ Your  
 Baby smile makes like worthwhile, you're  
 just as sweet as you can be.// Ev'ry

**Chorus:**

(Ev'ry) Body loves a baby, that's why I'm in love with you, pretty  
 baby,/ pretty baby,/ and I'd  
 Like to be your sister, brother, dad and mother too, pretty  
 baby,/ pretty baby,/ won't you  
 Come and let me rock you in my cradle of love, and we'll  
 cuddle all the time.// Oh I  
 Want a lovin' baby and it might as well be you,| pretty baby of mine.//|



## Put Your Arms Around Me, Honey

c. Von Tilzer, 1910

2-beat ♩ = 212

## Chorus

Chorus musical notation (first system):

Chords: E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>dim E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>dim E<sup>b</sup> E<sup>b</sup>dim E<sup>b</sup>

Chords: B<sup>b</sup>7 B<sup>b</sup>9 E<sup>b</sup> E<sup>b</sup>dim E<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

Chords: E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>dim E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>dim E<sup>b</sup> E<sup>b</sup>dim E<sup>b</sup>

Chords: B<sup>b</sup>7 B<sup>b</sup>9 E<sup>b</sup> G<sup>7</sup> Cm G<sup>7</sup> Cm

Chords: F<sup>7</sup> B<sup>b</sup>13 E<sup>b</sup> A<sup>b</sup>m E<sup>b</sup>

## Verse

Verse musical notation (first system):

Chords: E<sup>b</sup> Cm E<sup>b</sup> Cm E<sup>b</sup> A<sup>b</sup>m E<sup>b</sup> - Fm<sup>7</sup> B<sup>b</sup>7

Chords: E<sup>b</sup> Cm E<sup>b</sup> Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>7 - B<sup>b</sup>dim B<sup>b</sup>7

Chords: B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>+Cm E<sup>b</sup>+ E<sup>b</sup>

Chords: F<sup>7</sup> C C<sup>7</sup> F<sup>9</sup> B<sup>b</sup>7 A<sup>b</sup>dim B<sup>b</sup>dim B<sup>b</sup>7



# Puttin' On the Ritz

♩ = 182  
Square 2-beatAstaire; in Young Frankenstein;  
1980s by Taco; c. Berlin, 1928**Chorus**

Chorus musical score in 4/4 time, key of B-flat major. The score consists of eight staves of music. The melody is written on the top staff, and the accompaniment is on the bottom staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The tempo is marked as 182 beats per minute. The score includes various chords and melodic lines.

Chords: Fm, C7, Fm, D $\flat$ 9, C7, Fm, C7, Fm, D $\flat$ , F7, B $\flat$ m, F9, B $\flat$ m, E $\flat$ 7, A $\flat$ , Fm7, B $\flat$ m7, E $\flat$ 7, A $\flat$ , D $\flat$ 9, C9, Fm, C7, C7, Fm.

**Verse**

Verse musical score in 4/4 time, key of B-flat major. The score consists of five staves of music. The melody is written on the top staff, and the accompaniment is on the bottom staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score includes various chords and melodic lines.

Chords: F, Fdim, Gm7, C7, F, Fdim, Gm7, C7, A $\flat$ , A $\flat$ dim, B $\flat$ m7, E $\flat$ 7, A $\flat$ , A $\flat$ dim, B $\flat$ m7, E $\flat$ 7, C, D $\flat$ dim, Dm7, G7, C, D $\flat$ dim, Dm7, G7, Am, D7, G7, C7.



4/27/20  
100,125

# Rain

189

Lilting 2-beat ♩ = 122

This is a pretty ballad, but Lunceford's delightful record has some fun with it.

Jimmy Lunceford '34;  
c. E. Ford, 1927

## Chorus

Musical score for the Chorus of 'Rain'. The score is written in 4/4 time with a key signature of two flats (Bb and Eb). The melody is on a single staff. Chord symbols are placed above the staff. The chords are: Eb, F9, Fm7, Gm, Bb7, Gm, Eb6/9, Eb+, Eb(add9), Eb, Bb7, Eb, Eb6/9, Eb, Cm, F7, F9, Cm, Bb7, Bb+, Eb, F9, Fm7, Gm, Bb7, C9 (Em7(b5)), C7, Fm (Ab6/9), D, Eb, Bb7, Cm, Bbm, C7, F9, Bb7, Eb.

## Verse

Musical score for the Verse of 'Rain'. The score is written in 4/4 time with a key signature of two flats (Bb and Eb). The melody is on a single staff. Chord symbols are placed above the staff. The chords are: Eb, Bb7, Eb, Bb7, Bb+, Eb, Cm, G7, F7, C7, Fm6, Eb, Ebm, Cm/F, F7, Bb7, Eb7, Ebm6, Abmaj7, Eb, Fm, Bb7, Eb, Bb13, Eb, Bb7, Eb, F7, Bb, Gm, Gdim, Bb7.

If you hoke it up, and some in the audience look like they are having nutsy fun dancing--doing crazy steps, etc.--Try Boo hoo, Five foot two.



## Reaching For Someone

2-beat ♩ = 128

c. Donaldson, 1929

## Chorus

Chorus musical notation (8 measures):

Measure 1: Eb Eb7 Abm Eb Ebdim  
Measure 2: Bb7 Eb Ab Ebdim Eb  
Measure 3: Eb Eb7 Abm Eb Ebdim  
Measure 4: Bb7 Eb Ab Ebdim Eb Fm7 Ebdim  
Measure 5: Eb7 Ab  
Measure 6: F7 Ab Fm7 Bb7 Fm7 Bb7  
Measure 7: Eb Eb7 Abm Eb Ebdim  
Measure 8: Bb7 Eb Fm7 Bb7 Eb

## Verse

Verse musical notation (3 measures):

Measure 1: Eb Cm B7 Eb Eb Cm B7 Eb  
Measure 2: G D7 G D7 G D7 G C7  
Measure 3: Fm7 Bb7



# Red Hot Mamma

191

2-beat ♩ = 176

Orig. Memphis 5, Coon Sanders;  
c. Fred Rose, 1924

## Chorus

Chorus musical score in 4/4 time. The melody is written on a single staff, and the accompaniment is written on seven staves. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked as 2-beat ♩ = 176. The chords and their durations are as follows:

- Staff 1: C (4 bars), D7 (4 bars)
- Staff 2: G7 (4 bars), G+ (4 bars), C (4 bars), Cdim (4 bars), C (4 bars)
- Staff 3: E7 (4 bars), Am (4 bars), Dm (4 bars), Am (4 bars), Cm (4 bars)
- Staff 4: D7 (4 bars), Ddim (4 bars), D7 (4 bars), Dm7 (4 bars), G7 (4 bars), Dm7 (4 bars), G7 (4 bars)
- Staff 5: C (4 bars), Cm (4 bars), D7 (4 bars)
- Staff 6: G7 (4 bars), F (4 bars), E7 (4 bars), E+ (4 bars), E7 (4 bars)
- Staff 7: A7 (4 bars), D7 (4 bars), Cdim (4 bars)
- Staff 8: C (4 bars), A7 (4 bars), D7 (4 bars), G7 (4 bars), C (4 bars)

## Verse

Verse musical score in 4/4 time. The melody is written on a single staff, and the accompaniment is written on three staves. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked as 2-beat ♩ = 176. The chords and their durations are as follows:

- Staff 1: C6 (4 bars), G+ (4 bars), C (4 bars), Am7 (4 bars), D7 (4 bars)
- Staff 2: G7 (4 bars), G9 (4 bars), C (4 bars), G7 (4 bars)
- Staff 3: C6 (4 bars), G+ (4 bars), C (4 bars), Am7 (4 bars), D7 (4 bars)
- Staff 4: Am7 (4 bars), Am7(b5) (4 bars), D7 (4 bars), G7 (4 bars), E7 (4 bars), Am7 (4 bars), Am7(b5) (4 bars), D7 (4 bars), G7 (4 bars)



## Remember My Forgotten Man

4/4 2-beat ♩ = 92

c. Warren, Dubin, 1933

## Chorus

Chorus

Cm Ddim Cm G<sup>7</sup><sub>3</sub> Cm Fm Cm Ddim Cm G<sup>7</sup><sub>3</sub> Cm Fm

Cm Fm 3 Cm Fm 3 Cm D<sup>7</sup> G<sup>7</sup>

G<sup>7</sup> Cm G<sup>7</sup><sub>3</sub> Cm Fm Cm Ddim Cm G<sup>7</sup><sub>3</sub> Cm Fm

Cm Fm 3 Cm Fm 3 Cm Fm G<sup>+</sup> Cm Cdim

Cm B<sup>b</sup>7 Gm A<sup>7</sup> Fm Fm<sup>7</sup> E<sup>b</sup>

E<sup>b</sup> B<sup>b</sup>7 Gm A<sup>7</sup> Fm G Cm

G<sup>7</sup> Ddim Cm G<sup>7</sup><sub>3</sub> Cm Fm Ddim Cm G<sup>7</sup><sub>3</sub> C<sup>7</sup> B<sup>b</sup>m

C<sup>7</sup> C<sup>+</sup> 3 Fm D<sup>7</sup> D<sup>+</sup> G<sup>7</sup> Cm A<sup>b</sup>7 G<sup>+</sup>

Cm Fm Am<sup>7</sup> 3

## Verse

Verse

Cm D<sup>7</sup> Ddim Cm A<sup>b</sup>7 Cm G<sup>7</sup> Cm A<sup>b</sup>7 C Cm Fm G<sup>7</sup>

Cm Am<sup>7</sup> D<sup>7</sup> Ddim Cm A<sup>b</sup>7 Cm D<sup>7</sup> G<sup>7</sup> Fm G<sup>7</sup>



4/2 7/20 9  
80, 108, 126

# Rollin' Down the River

193

*Lilting 2-beat or Lightly 4/4 swingy* ♩ = 128

Gene Austin;  
c. Fats Waller, 1930

## Chorus

Musical notation for the Chorus, consisting of 16 measures across 8 staves. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in treble clef. Chord symbols are placed above the notes: G, G+, C<sup>6</sup>, A<sup>7</sup>, D<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, G, A<sup>7</sup>, D<sup>7</sup>, G, G+, C<sup>6</sup>, A<sup>7</sup>, D<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, G, Em, A<sup>7</sup>, A<sup>b7</sup>, G<sup>7</sup>, F/G, G<sup>7</sup>, Fm<sup>6</sup>, C, C<sup>7</sup>, B<sup>7</sup>, B<sup>b7</sup>, A<sup>7</sup>, Em<sup>7</sup>, A<sup>7</sup>, Am<sup>7</sup>, D<sup>7</sup>, G, G+, C<sup>6</sup>, A<sup>7</sup>, D<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, G, C, Gdim, G.

## Verse

Musical notation for the Verse, consisting of 16 measures across 3 staves. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in treble clef. Chord symbols are placed above the notes: G, C<sup>7</sup>, G, C<sup>7</sup>, G, Gmaj<sup>7</sup>, Gdim, C, D<sup>7</sup>, Am, D<sup>7</sup>, E<sup>b</sup>dim, G<sup>6</sup>, A<sup>7</sup>, D<sup>7</sup>, Am, B<sup>7</sup>, E<sup>7</sup>, Am, A<sup>7</sup>, D<sup>7</sup>.

4/28/20  
no ben

# Roll On, Mississippi, Roll On ( 1 )

2-beat

Fletcher Henderson; Ray  
noble; c. 1931

Chorus

*Dah! Dah!*

Chords and notes visible in the score:

- Staff 1: D+, G, C7, D+
- Staff 2: G, A7
- Staff 3: D7, A7, Ddim, D7, D7
- Staff 4: G, D7, Edim, G, Dbdim, D7, Dbdim, D7, Dbdim, D7, Dbdim, D7
- Staff 5: G, C7, D+
- Staff 6: G, B7
- Staff 7: Ddim, Ddim
- Staff 8: Edim, Gdim, D+
- Staff 9: G, E7
- Staff 10: A7, D7, D13, G



## Verse

Em G+ G Em<sup>6</sup> Am

B<sup>7</sup> Em

Em G+ G Em<sup>6</sup> Am

B<sup>7</sup> Em

D<sup>7</sup> Ddim D<sup>7</sup> A<sup>7</sup> D Ddim D<sup>7</sup> D+ G Bm G<sup>6</sup> G<sup>#</sup>dim

D Ddim D<sup>7</sup> B<sup>b7</sup> E<sup>7</sup> E+<sup>7</sup> A<sup>7</sup> D Ddim D<sup>7</sup> D+

## Patter

Gm

A<sup>7</sup>

B<sup>7</sup> Em B<sup>7</sup> Em

A<sup>7</sup> D<sup>7</sup> A<sup>7</sup> D<sup>7</sup>

## Intro

*Steamboat whistle effect*

Slur

D+

## Room With A View, A ( 1 )

Play slower with verse, faster if chorus only

c. Noel Coward, 1928

2-beat ♩ = 176 ♩ = 184 ♩ = 192

**Chorus**

Chord symbols: G<sup>b</sup>+7, G, Em<sup>7</sup>, G, G<sup>b</sup>+7, D<sup>7</sup>, G, Gdim, C, Am<sup>7</sup>, Cmaj<sup>7</sup>, D<sup>7</sup>, D<sup>13</sup>, Gmaj<sup>7</sup>, Bm, Em, D, G, G<sup>b</sup>+7, G, Em<sup>7</sup>, G, G<sup>b</sup>+7, D<sup>7</sup>, G, Gdim, C, Am<sup>7</sup>, Cmaj<sup>7</sup>, D<sup>7</sup>, D<sup>13</sup>, G, G<sup>7</sup>, Dm, G, G<sup>7</sup>, C, G, Dm<sup>7</sup>, G, Dm<sup>7</sup>, G, B<sup>7</sup>, Em, Em, G+, G, A<sup>9</sup>, A<sup>6</sup>, A<sup>7</sup>(D<sup>b</sup>dim), C<sup>6/9</sup>, Cm<sup>6/9</sup>, D<sup>7</sup>, G<sup>b</sup>+7, G, Em<sup>7</sup>, G, G<sup>b</sup>+7, D<sup>7</sup>, G, Gdim, C, Am, D, D<sup>7</sup>, G.

**Chorus:**

(A room with a) View// and you,// and

no one to worry us, no one to hurry us

Through// this dream/ we've/ found./// | We'll gaze at the

Sky// and try// to guess what it's all about. Then we will figure out

Why// the world/ is/ round./// / We'll be as

Happy and con- tented/ as birds/ upon a tree,///

High above the mountains/ and sea./// / We'll bill and we'll

Cool// oo- oo,// and sorrow will never come, Oh will it ever come

True?/// / our room with a view./// /



## Verse

## Verse:

I've been cherishing through the perishing  
winter nights and days, // A

Funny little phrase/ that/ means/// ///

Such a lot to me that you've got to be with the heart and soul.///

For on you the whole/ thing/ leans./// ///

[She] Won't you kindly tell me what you're driving at?/ ///

What conclu-/ /you're ar- riving at?/ ///

[He] Please don't turn away or my dream will stay  
hidden out of sight// A-

Mong a lot of might/ have/ beens.// | A room with a

## Sailing On the Robert E. Lee ( 1 )

2-beat ♩ = 236

Patter lyrics on separate sheet

Kardos; New Mayfair; c. 1931

## Chorus

Chorus: Glory I'm sail- /ling on the Robert E. Lee ///  
 Oh boy there's gon- /na be a big jubilee ///  
 Hear/ those/ pad-/dles/ |goin' round ///  
 Oh/ what/ mu-/sic,/ |while I'm home- /ward bound./

1. Down on the Lev- /ee all my troubles will end, ///  
 I'll be in heav- /en when we're making that bend ///  
 Hurry/ (hurry) hurry, hurry shoutin' with glee. ///  
 Sailin' on the Robert E. Lee./// ///

*(Last 16 bars. Can repeat first 16 bars.)*

2. I just can't wait /until they shout "All ashore!" ///  
 I'll never leave /my Missis- sippi no more. ///  
 Whistle || Whistle| just tell 'em its me ///  
 Sailin' on the Robert E. Lee /// ///



**Verse**

**Patter**

Verse: 1. Por-/// ter!/// Where's the Natchez steamer?//

Is it the boat /at that/ pier?/// ///

Por-/// ter! /// Gonna take that steamer,// \* Soon I'll be go- /in' from here./// ///

My ticket's read- /in' one/ way,/// say!/// \* This is a won- /derful/ day./// ///

2. Oh/// Boy!/// How my friends will great me//

Down on that old /Dixie/ shore./// ///

Oh/// Boy!/// When my mammy meets me//

I'll see the sun- /Shine once/ more./// ///

Never no more /wil / roam/// say!/// \* I'm headin' straight /toward my/ home./// ///

Say It

c. B. Adlam, 1934

Lilting 2-beat ♩ = 100

**Chorus**

Chorus musical notation (4/4 time, 100 bpm). The melody is written on a single staff. Chords are indicated above the notes. The key signature has one flat (Bb). The time signature is 4/4. The melody consists of 16 measures. Chords are: C, Dm7, G+9, Cmaj7, Cdim, G7sus4, G7, Cmaj9, Am7, Dm7, G7, C, A7, Dm7, G+, C, Dm7, G+9, Cmaj7, Cdim, G7sus4, G7, Cmaj9, Am7, Dm7, G7, C, Am6, B7, E, C+9, E9, Dbm, Em7, A7, D, F+, D9, Bm, Dm7/G, Dm7(b5), G13, C, Dm7, G+9, Cmaj7, Cdim, G7sus4, G7, Cmaj9, Am7, Dm7, G7, C, D7, G7.

**⊕ Last X**

Last X musical notation (4/4 time). The melody is written on a single staff. Chords are indicated above the notes. The key signature has one flat (Bb). The time signature is 4/4. The melody consists of 6 measures. Chords are: Dm7, G7, G13, C, Dm7, C.

**Verse**

Verse musical notation (4/4 time). The melody is written on a single staff. Chords are indicated above the notes. The key signature has one flat (Bb). The time signature is 4/4. The melody consists of 16 measures. Chords are: C, Am, Dm7, G, G+, C, Am, D7, G7, C, Am, B7, E9, A7, D7, G7.



4/28/20 5

92

Bobwell = 92 bpm

# Say It Isn't So

198

2-beat

Chorus

c. Berlin, 1932

Chorus musical score in B-flat major, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4.

Chords: Gm, B $\flat$ +, B $\flat$ , Gm, Gm $^7$ , C $^7$ , F $^9$ , F+ (G $\flat$ m $^6$ ), Dm, Fdim, F $^7$ , F+, B $\flat$ , (Cm $^7$  F $^7$ ), Gm, B $\flat$ +, B $\flat$ , Gm, Gm $^7$ , B $\flat$  $^9$ , Cm, G $^7$ , C $^7$ ( $\flat$ 5), E $\flat$ m, B $\flat$ , B $\flat$ maj $^7$ , G $\flat$  $^7$ , B $\flat$ dim, C $^7$ , Cm $^7$ , F $^{13}$ , B $\flat$ , E $\flat$  $^6$ , B $\flat$ .

Verse

Verse musical score in B-flat major, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4.

Chords: Cm $^7$ , F $^7$ , B $\flat$ , Cm $^7$  - F $^7$  - B $\flat$ , B $\flat$ , B $\flat$ m, Cm $^7$ , F $^7$ , Cm $^7$ , F $^7$ , B $\flat$ , Cm $^7$ , F $^7$ , B $\flat$ , D/A, D/F $\sharp$ , Bm/D, E $\flat$ dim, Em, A $^7$ , D, A F $^7$ .



## Says My Heart

4/4 2-beat

Red Norvo  
120, 150 BPMOzzie Nelson w/Harriet Hilliard  
c. Burton Lane, 1938

## Chorus

Chorus musical notation (treble clef, key of Bb, 4/4 time, 2-beat feel). The melody is written on a single staff with various chords indicated above the notes. The chords are: Edim, F7, Edim, F7, Bb, Edim, F7, Edim, F7, Cm7, Bb+, G7, Cm7, Ebm, Bb(add9), Bb, C7/Db, Bbdim7/Db, Cm7, F7, Edim, F7, Edim, F7, Bb, Edim, F7, Edim, F7, Cm7, D+, G7, Cm, Cm7, Ebm/C, Bb, Gm, C13, C7, Ebmaj7, Eb, F13, Ebm/F, Bb.

## Verse

Verse musical notation (treble clef, key of Bb, 4/4 time, 2-beat feel). The melody is written on a single staff with various chords indicated above the notes. The chords are: Bb, Cm7, F7, Bb, Cm7, F7, Bb, Cm7, F7, Bb, Em7, A7, Dm, Bbdim, Bb, A7, Dm, F+, Dm, G7, F, Cdim, C7, F9, Edim.



4/28/20  
120, 156

# Second Hand Rose

200

2-beat ♩ = 138 ♩ = 156

Fanny Brice, Barbara  
Streisand; c. 1921

## Chorus

Musical score for the Chorus of 'Second Hand Rose'. The score is written for a single melodic line in treble clef, 4/4 time, with a key signature of one sharp (F#). The tempo is indicated as 2-beat ♩ = 138 ♩ = 156. The music consists of 16 measures. The notes are: M1: G4, A4, B4, C5; M2: D5, C5, B4, A4; M3: G4, A4, B4, C5; M4: D5, C5, B4, A4; M5: G4, A4, B4, C5; M6: D5, C5, B4, A4; M7: G4, A4, B4, C5; M8: D5, C5, B4, A4; M9: G4, A4, B4, C5; M10: D5, C5, B4, A4; M11: G4, A4, B4, C5; M12: D5, C5, B4, A4; M13: G4, A4, B4, C5; M14: D5, C5, B4, A4; M15: G4, A4, B4, C5; M16: D5, C5, B4, A4. The chords are: M1: D7; M2: G; M3: A7; M4: G; M5: D7; M6: D+ G; M7: G; M8: A7; M9: G7; M10: G+ C6; M11: Am Dm; M12: Am Dm; M13: Am; M14: G Cm; M15: G Cm; M16: A7 D7.

## Verse

*Slow, ad lib*

Musical score for the Verse of 'Second Hand Rose'. The score is written for a single melodic line in treble clef, 4/4 time, with a key signature of one sharp (F#). The tempo is indicated as *Slow, ad lib*. The music consists of 12 measures. The notes are: M1: G4, A4, B4, C5; M2: D5, C5, B4, A4; M3: G4, A4, B4, C5; M4: D5, C5, B4, A4; M5: G4, A4, B4, C5; M6: D5, C5, B4, A4; M7: G4, A4, B4, C5; M8: D5, C5, B4, A4; M9: G4, A4, B4, C5; M10: D5, C5, B4, A4; M11: G4, A4, B4, C5; M12: D5, C5, B4, A4. The chords are: M1: G; M2: Am7 D7; M3: A7; M4: D9; M5: A7; M6: D; M7: Em7 A7; M8: D7; M9: Am; M10: E7; M11: Am; M12: Em A9. The tempo changes to *In Tempo* at the end of the verse.



# Sentimental Gentleman from Georgia

Boswell Sisters; c. 1930

4/4 2-beat ♩ = 186

## Chorus

The Chorus section consists of 16 measures of music. The melody is written on a single staff in 4/4 time. The accompaniment is provided by a piano, with chords indicated above the staff. The key signature has one flat (B-flat). The tempo is marked as 186 beats per minute. The chords for the Chorus are: E7, Am, F7, Am, A7, D7, G7, C, E7, Am, A7, D7, G7, C, F7, C, F13, F7, A7, G7, F7, C, F13, F7, A7, G7, F7, E7, Am, F7, Am, A7, D7, G7, G+, C.

## Verse

The Verse section consists of 16 measures of music. The melody is written on a single staff in 4/4 time. The accompaniment is provided by a piano, with chords indicated above the staff. The key signature has one flat (B-flat). The chords for the Verse are: E7, Am, E7, Am, E7, Am, E7, Am, E7, Am, E7, Am, G7, Gdim, G7, G+, C, A7, Adim, A7, F6, F7, E7.



4/28/20  
95, 120, 150

# Shakin' the Blues Away

202

2-beat ♩ = 192

Harry Reser;  
c. Berlin, 1927

## Chorus

The Chorus section consists of eight staves of music in 4/4 time, written in B-flat major (two flats). The melody is primarily eighth and quarter notes, often beamed together. Chord changes are indicated above the staff lines. The sequence of chords is as follows:

- Staff 1: E<sup>b</sup>6, B<sup>b</sup>9
- Staff 2: Fm<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>, D<sup>b</sup>, B, B<sup>b</sup>7
- Staff 3: E<sup>b</sup>6, B<sup>b</sup>9
- Staff 4: Fm<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>, E<sup>b</sup>7, E<sup>b</sup>dim, A<sup>b</sup>m, E<sup>b</sup>, A<sup>b</sup>7(b5), A<sup>b</sup>7
- Staff 5: G<sup>+</sup>7, G<sup>7</sup>, G<sup>+</sup>7, G<sup>7</sup>, Cm, G<sup>7</sup>, Cm
- Staff 6: F<sup>7</sup>, B<sup>b</sup>7, B<sup>b</sup>+7
- Staff 7: E<sup>b</sup>6, B<sup>b</sup>9
- Staff 8: Fm<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>, E<sup>b</sup>7, E<sup>b</sup>dim, A<sup>b</sup>m, E<sup>b</sup>

## Verse

The Verse section consists of four staves of music in 4/4 time, written in B-flat major. The melody continues with eighth and quarter notes. Chord changes are indicated above the staff lines. The sequence of chords is as follows:

- Staff 1: E<sup>b</sup>, A<sup>b</sup>9, E<sup>b</sup>, E<sup>b</sup>7
- Staff 2: A<sup>b</sup>, A<sup>b</sup>7, B<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>
- Staff 3: E<sup>b</sup>, A<sup>b</sup>9, E<sup>b</sup>, E<sup>b</sup>/G, E<sup>b</sup>m<sup>6</sup>
- Staff 4: B<sup>b</sup>, C<sup>9</sup>, F<sup>7</sup>, B<sup>b</sup>, B<sup>b</sup>7



She's A Great, Great GirlRoger Wolfe Kahn; Jan Garber;  
c. Harry Woods, 1928

2-beat ♩ = 206 ♩ = 180

**Chorus**

Chorus musical score in 4/4 time, key of B-flat major. The score consists of 10 staves of music. The melody is written in the treble clef. The harmony is indicated by chords written above the staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The tempo is marked as 2-beat ♩ = 206 ♩ = 180.

Chords: F, A<sup>b</sup>7, Gm<sup>7</sup>, C<sup>7</sup>, Gm<sup>7</sup> - C<sup>7</sup> -, F, A<sup>b</sup>7, Gm<sup>7</sup>, C<sup>7</sup>, Gm<sup>7</sup> - C<sup>7</sup> -, F<sup>7</sup>, Fdim, F<sup>7</sup>, B<sup>b</sup>, B<sup>b</sup>7, A+, A<sup>b</sup>7, G<sup>7</sup>, Gdim, G<sup>7</sup>, C<sup>7</sup>, F, A<sup>b</sup>7, Gm<sup>7</sup>, C<sup>7</sup>, Gm<sup>7</sup> - C<sup>7</sup> -, F, B<sup>b</sup>, B<sup>b</sup>7, Dm, Gm<sup>7</sup>, D<sup>7</sup>, Gm, Fdim, F, Fdim, F, D<sup>7</sup>, G<sup>9</sup>, C<sup>7</sup>, F.

**Verse**

Verse musical score in 4/4 time, key of B-flat major. The score consists of 4 staves of music. The melody is written in the treble clef. The harmony is indicated by chords written above the staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4.

Chords: Dm, A<sup>7</sup>, Dm, A<sup>7</sup>, Dm, C<sup>7</sup>, B<sup>b</sup>7, A<sup>7</sup>, Dm, Dm, A<sup>7</sup>, Dm, C, Cdim, C, A<sup>7</sup>, D<sup>7</sup>, G<sup>7</sup>, C<sup>7</sup>.



4/29/20  
90, 110, 130, 148

# Shuffle Off To Buffalo

204

c. H. Warren, 1932

2-beat ♩ = 148

## Chorus

Musical score for the Chorus of "Shuffle Off To Buffalo". The score is written in 4/4 time, with a tempo of 148 beats per minute. It consists of 16 measures, organized into four systems of four measures each. The melody is written in treble clef. The key signature has one flat (Bb). The chord progression is as follows:

- Measure 1: C
- Measure 2: Gdim G7
- Measure 3: Dm Dbm Cm
- Measure 4: G7
- Measure 5: G Gb Dm7 G7
- Measure 6: G Gb Dm7 G7
- Measure 7: C
- Measure 8: G7
- Measure 9: C
- Measure 10: Gdim G7
- Measure 11: Dm Dbm Cm
- Measure 12: G Gb Dm7 G7
- Measure 13: G Gb Dm7 G7
- Measure 14: C
- Measure 15: C7
- Measure 16: C7

## Verse

Musical score for the Verse of "Shuffle Off To Buffalo". The score is written in 4/4 time, with a tempo of 148 beats per minute. It consists of 12 measures, organized into three systems of four measures each. The melody is written in treble clef. The key signature has one flat (Bb). The chord progression is as follows:

- Measure 1: C
- Measure 2: G7
- Measure 3: C
- Measure 4: G7
- Measure 5: C
- Measure 6: G7
- Measure 7: C
- Measure 8: G7
- Measure 9: C
- Measure 10: G7
- Measure 11: C
- Measure 12: G7



Side By Side

c. Harry Woods, 1927

2-beat

**Chorus**

Musical score for the Chorus of "Side By Side". The key signature is B-flat major (two flats). The time signature is 4/4, with a "2-beat" marking above the first staff. The score consists of 16 staves of music. Chord symbols are placed above the notes: E-flat, A-flat, E-flat, A-flat, E-flat, A-flat, E-flat, C7, F7, B-flat7, E-flat, A-flat, E-flat, A-flat, E-flat, C7, F7, B-flat7, E-flat, G+, G7, C9, C7, F7, B-flat9, B-flatdim, B-flat7, E-flat, A-flat, E-flat, A-flat, E-flat, A-flat, E-flat, C7, F7, B-flat7, E-flat.

**Verse**

Musical score for the Verse of "Side By Side". The key signature is B-flat major (two flats). The time signature is 4/4. The score consists of 4 staves of music. Chord symbols are placed above the notes: E-flat, F7, B-flat7, E-flat, C+, C7, D7, Gm, B-flat7, E-flat, F7, F7, B-flat, F7, B-flat7.



4/29/20  
75, 17

# Sing, Baby, Sing

206

2-beat ♩ = 194

Teddy Wilson, Harry Roy  
'36; c. Pollack, 1936

## Chorus

Musical notation for the Chorus of "Sing, Baby, Sing". The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of five staves of music. Chord symbols are placed above the notes: Bb7, Fm, Bb7, Eb6, Bb+, Eb, Eb6, Gm6, Eb, Fm7, Bb7, Gm, C7, F7, Bb7, Bb7, Fm, Bb7, Eb6, Bb+, Eb7, Eb+, Ab, Ab, Abm, Gm, Bb+, C7, F7, Bb9, Bb+, Eb.

## Verse

Musical notation for the Verse of "Sing, Baby, Sing". The key signature is B-flat major (two flats). The time signature is 4/4. The notation consists of four staves of music. Chord symbols are placed above the notes: Eb, Fm, Bb7, Eb, Fm, Bb7, Eb, Ebdim, Bb7, Eb, Ebdim, Bb7, Bb6, Cm6, Bb6, C9, Bb, Gm7, C9, F7, Bb7, Bbdim.

# Soft Lights And Sweet Music

2-beat

c. Berlin, 1931

2/20 BPM

**Chorus**

Musical score for the Chorus, 2-beat, 4/4 time. The score consists of 16 measures across 8 staves. The key signature has one flat (B-flat). The melody is written in treble clef. Chord symbols are placed above the notes. The score includes various musical notations such as slurs, ties, and triplets.

Chord symbols: F7, D7, G7, Fdim7, F, Fdim, C9, Bb, B7(#9), Em7(b5), C7, Am, C+E+7, F6, C7, Fdim, F6, F7, D7, G7, Fdim7, F, F6, G7, Em, F6, G9, C7, B7, Bbmaj9, Bb(add9), F, Bb, Bbm, F.

**Verse**

Musical score for the Verse, 2-beat, 4/4 time. The score consists of 16 measures across 3 staves. The key signature has one flat (B-flat). The melody is written in treble clef. Chord symbols are placed above the notes. The score includes various musical notations such as slurs, ties, and triplets.

Chord symbols: Fm, C7, Fm, G7, C7, Bb, Cm7(b5), C7, Bb, C7, Fm, 1. Db9, 2. Fm, Bbm, Fm, C7, Fm, Bbm6, C7, C9, Am, C7.



5/1/28  
148

# Somebody Loves You

208

2-beat ♩ = 148

Ted Lewis; Smith Ballew  
c. Tobias, Rose, 1932

## Chorus

Musical score for the Chorus of 'Somebody Loves You'. The score is written in 4/4 time with a key signature of one flat (Bb). It consists of 16 measures. The notes are: Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4. The chords are: F, Fdim, F, C7, C7, F, Fdim, F, F7, Bb, Bbdim, Bb, F, Fdim, F, D7, G9, Cdim, C7, F, Fdim, F, C7, C7, F, Fdim, F, F7, Bb, Bbdim, Bb, F7, E7, Eb7, D7, Gm, G7, Bbm, Bbm(maj7), C7, F.

## Verse

Musical score for the Verse of 'Somebody Loves You'. The score is written in 4/4 time with a key signature of one flat (Bb). It consists of 16 measures. The notes are: Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4, Bb4. The chords are: C7, F7, Gm7, Bbm6, C7, C+, F, Cdim, C7/G, C7, F, B7, Cdim, C/G, C, C#dim, G7/D, G7, C7, Gm7, C7, Gm7, C7.

# Sometimes I'm Happy

2-beat ♩ = 150

c. Youmans, 1927

**Chorus**

Musical score for the Chorus of "Sometimes I'm Happy". The key signature is one flat (Bb), and the time signature is 4/4. The score consists of eight staves of music. The melody is written in treble clef. The chords are indicated above the staff: F, C7, F, C7, F, C7, F, C7, F, Cm, Cdim, Bb, Bbm, F, Cm, D7, Gm, C7, F, C7, F, C7, F, C7, F, Cm, Cdim, Bb, Bbm, F, Gm, C7, F.

**Verse**

Musical score for the Verse of "Sometimes I'm Happy". The key signature is one flat (Bb), and the time signature is 4/4. The score consists of four staves of music. The melody is written in treble clef. The chords are indicated above the staff: F, C7, F, 4 C7, C+, F, C7 8, F, C7, F, 12 C7, C+, F, 16, Bb, Adim, Bb, Bbm6, G7/B, G7, C7/E, C7.



4/30/20

118

# Soon

210

2-beat ♩ = 118

c. Gershwin, 1929

## Chorus

Chorus

Chords:  $E_b$ ,  $Cm7(b5)$ ,  $Gm7(b5)$ ,  $C^+$ ,  $C7$ ,  $Fm$ ,  $C7$ ,  $Fm7(b5)$ ,  $B_b^+$ ,  $B_b7$ ,  $E_b$ ,  $E_b7$ ,  $E_b^+$ ,  $A_b6$ ,  $Fm$ ,  $Fm6$ ,  $G7$ ,  $Cm9$ ,  $Fm7$ ,  $B_b7$ ,  $E_b$ ,  $Cm7(b5)$ ,  $Gm7(b5)$ ,  $C^+$ ,  $C7$ ,  $Fm$ ,  $Fm7(b5)$ ,  $B_b^+$ ,  $B_b7$ ,  $E_b$ ,  $E_b7$ ,  $E_b^+$ ,  $A_b$ ,  $Fm7(b5)$ ,  $E_b$ ,  $A_b6$ ,  $B_b13$ ,  $E_b$ .

## Verse

Verse

Chords:  $B_b$ ,  $F7/A$ ,  $Gm$ ,  $Dm$ ,  $E_b$ ,  $B_b/D$ ,  $C7$ ,  $E_b$ ,  $F7$ ,  $B_b6/F$ ,  $F9$ ,  $B_b/F$ ,  $E_b6/F$ ,  $Cm7(b5)$ ,  $F9$ ,  $B_b$ ,  $F7/A$ ,  $Gm$ ,  $Dm$ ,  $E_b$ ,  $B_b/D$ ,  $C9$ ,  $B_b/F$ ,  $F9(b5)$ ,  $F9$ ,  $B_b/F$ ,  $B_b7(b9)$ ,  $B_b^+9$ .

# Spell Of the Blues

4/4 2-beat ♩ = 110

Bing Crosby;  
c. A. Johnston, 1928**Chorus**

Musical score for the Chorus of "Spell Of the Blues". The key signature is one sharp (F#), and the time signature is 4/4. The tempo is 110 beats per minute. The score consists of eight staves of music. The chords are: Em, Em7 A7, D7, C#dim, Am7, D+ G, B7, Em, Em7 A7, D7, C#dim, Am7, D+ G, G6, G+, G F#7, B, F#7, Bm, F#7, Bm/D, G#dim, D, A7, D7, G7, F#7, B7, Em, Em7 A7, Bm, Bb7(b5), A7, D7, D+ G6.

**Verse**

Musical score for the Verse of "Spell Of the Blues". The key signature changes to two flats (Bb, Eb), and the time signature remains 4/4. The score consists of four staves of music. The chords are: Gm, Ddim, D7/A, D7, Gm, Gm, Ddim, D7/A, D7, Gm, Cm/E, D7, Gm, Ebm, F7, Bb, D7/A, G, G#dim, D7/A, D7, G, B+.



4/30/20 4  
166

# S'posin'

212

c. Denniker, 1929

4/4 ♩ = 166

## Chorus

Chorus

Chords: E<sup>b</sup>, Gm, Fm, B<sup>b</sup>9, Fm, B<sup>b</sup>9, E<sup>b</sup>, E<sup>b</sup>dim, Fm, B<sup>b</sup>9, Fm, B<sup>b</sup>9, Gm, Cm, F<sup>9</sup>, B<sup>b</sup>7, Fm, B<sup>b</sup>9, E<sup>b</sup>, Gm, Fm, B<sup>b</sup>9, Fm, B<sup>b</sup>9, E<sup>b</sup>, E<sup>b</sup>9, A<sup>b</sup>6, G<sup>7</sup>, Cm, E<sup>b</sup>7, E<sup>b</sup>dim, Fm<sup>7</sup>, G<sup>7</sup>, Cm, E<sup>b</sup>, Gm, A<sup>b</sup>, Fm, Gm, E<sup>b</sup>.

## Verse

Verse

Chords: E<sup>b</sup>, Gm, Fm<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>, A<sup>b</sup>9, E<sup>b</sup>, Gm, Fm<sup>7</sup>, B<sup>b</sup>7, E<sup>b</sup>, C<sup>7</sup>, Fm, B<sup>b</sup>m, C<sup>+</sup>, Fm, D<sup>b</sup>7, Cm<sup>7</sup>, F<sup>7</sup>, Cm<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>7, Gm, A<sup>b</sup>, B<sup>b</sup>7, Fm, B<sup>b</sup>7.

## St. Louis Gal

BS key is D, slow.

Bessie Smith '23; Cotton Pickers '29;  
c. J. Russell Robinson, 19232-beat  $\text{BS} = 74$   $\text{CP} = 110$ 

## Chorus

Chorus

Chords: G7, A7, D7, G7, Gb7, F7, E7, A7, Adim, A7, D7, Eb7, D7, G7, C7, B7, Ddim, D7, Gdim, G, E7, Eb7, D7, G, E7, Eb7, D7, G, E7, A7, D7, G, Ddim, D7, G+

## Verse

Verse

Chords: G, C7, G, C, Db7, D7, Eb7, D7, G, C, Db7, D7, Eb7, D7, G, D7, C7, Db7, D7, Ddim, D7, G+



5/11/30  
108

# Strangers

214

Light square 2-beat ♩ = 108

Fl. Henderson, Mildred Bailey;  
c. Coots, 1931

## Chorus

Musical score for the Chorus of 'Strangers'. The score is written in G major, 4/4 time, with a key signature of one sharp (F#). The tempo is marked as 'Light square 2-beat ♩ = 108'. The Chorus section consists of 16 measures. The melody is written on a single staff, and the harmony is indicated by chords written below the staff. The chords are: G, Em, G, Em, Bm, G, Bm7, G, A6, A7, A7, A+, A9, A+, A9, D7, D13, B7, Em, Em7, A6, A7, Am7, A7, D7, G, Em, G, Em, Bm, G, Bm7, G, G, Gmaj7, G7, G+, C6, Cdim, C6, C, Cm, G, E7, Am, Am7, A7, D13, G.

## Verse

Musical score for the Verse of 'Strangers'. The score is written in G major, 4/4 time, with a key signature of one sharp (F#). The Verse section consists of 16 measures. The melody is written on a single staff, and the harmony is indicated by chords written below the staff. The chords are: G, B7, G9, E7, E7sus4, Am, Am, Am7(b5), D7, Am, Dm7, D7sus4, G, G, D+, Dm, E7, E7/A, Bm, Am, A7, A9, A7, D7, Edim, Ddim, D7, D+.



Strut Miss Lizzie ( 1 )Bix w/ Mills Hotsy Totsy  
Gang '30; c. Layton, 1921

2-beat ♩ = 176

**Intro**

Gm D7 Gm Cm Gm D7 Gm F#+

B $\flat$  C7 F7 B $\flat$  E $\flat$ 7 B $\flat$  B $\flat$ 7

**Chorus**

E $\flat$ 6 E $\flat$ m6 B $\flat$  G $\flat$ 9

C7 F7 B $\flat$  B $\flat$ dim B $\flat$  B $\flat$ 7

E $\flat$ 6 E $\flat$ m6 B $\flat$  D7 Gm D7

Gm D7 Gm Cm Gm D7 Gm F7

B $\flat$  C7 F7 B $\flat$  F7 B $\flat$

**Patter**

G $\flat$ 7 B $\flat$  G $\flat$ 7 B $\flat$  G $\flat$ 7 B $\flat$  D $\flat$ dim F7

G $\flat$ 7 B $\flat$  G $\flat$ 7 B $\flat$  B $\flat$  G $\flat$ 7 C7 F7 B $\flat$

G $\flat$ 7 B $\flat$  G $\flat$ 7 B $\flat$  G $\flat$ 7 B $\flat$  D $\flat$ dim F7

B $\flat$  B $\flat$ 7 E $\flat$  G $\flat$ 7 B $\flat$  G $\flat$ 7 C7 F7 B $\flat$  B $\flat$ 7

B $\flat$ dim B $\flat$ **To Chorus**Record phrasing for  
patter bars 1,2,5,6,9,10

B $\flat$ dim B $\flat$



**Verse**

**Verse:**

1. (At the) Barber's ball in the barber's hall,/ all the dusky belles were there.//  
Such a  
Glancin', prancin' struttin' and a-dancin' |they were doing for fair.// All the  
Belles and beaus prancin'; on their toes/ tried to do the cakewalk swell.// When A  
Midnight blonde came prancing on,/ they were heard to yell.// Won't you  
2. (They were) Steppin' sweet, they were steppin' neat,  
they were steppin' super- fine// to the  
singing, swinging, fancy pigeon winging |they were falling in line.// Ev'ry  
Dame and dude struck an attitude,/ for to win that cake they tried.// But when  
Lizzie Brown came prancing 'round,/ ev'rybody cried.// Won't you

**Chorus:**

(Won't you) Strut Miss Lizzi, |get busy,  
I want to see you walk//for the  
Folks all state the way you syncopate/  
|is the whole town talk.//When you  
Move so pretty, |it's a pity the other girlyies frown,/ but the  
Men/ you/ meet/ like the way you shake your feet.// Oh you  
Knock 'em dizzy strut Miss Lizzie Brown./// Go [to Patter]  
[Last X:] Brown (I'll bet you've got the cutest little strut in town.)

**Patter:**

(Go) Down the street| by the school| pat your feet you steppin' fool.|  
Strut your stuff| use your Kerch| trot your tootsies by the church.|  
Thru' the alley| dodge the cans| shake miss Sally's pots and pans,/  
Cool your dogs we're coming thru', get  
set for Lenox Avenue. Won't you [to Chorus]

Stumbling

2-beat ♩ = 186

c. Zez Confrey, 1922

**Chorus**

Musical score for the Chorus of "Stumbling". The score is written for four staves in G major (one sharp) and 4/4 time. The tempo is 2-beat ♩ = 186. The key signature is G major (one sharp). The time signature is 4/4. The score consists of 16 measures. The notes and chords are as follows:

Measure	Notes	Chords
1	G4, A4, B4, C5	G
2	D5, C5, B4, A4	G7
3	G4, F#4, E4, D4	E+7
4	C4, B3, A3, G3	E7
5	G4, A4, B4, C5	A7
6	D5, C5, B4, A4	A7
7	G4, F#4, E4, D4	D7
8	C4, B3, A3, G3	Em
9	G4, A4, B4, C5	A7
10	D5, C5, B4, A4	D7
11	G4, F#4, E4, D4	D+
12	C4, B3, A3, G3	G
13	G4, A4, B4, C5	G7
14	D5, C5, B4, A4	E+7
15	G4, F#4, E4, D4	E7
16	C4, B3, A3, G3	A7, A9, A7

**Verse**

Musical score for the Verse of "Stumbling". The score is written for four staves in G major (one sharp) and 4/4 time. The tempo is 2-beat ♩ = 186. The key signature is G major (one sharp). The time signature is 4/4. The score consists of 16 measures. The notes and chords are as follows:

Measure	Notes	Chords
1	G4, A4, B4, C5	G
2	D5, C5, B4, A4	Bm
3	G4, F#4, E4, D4	G
4	C4, B3, A3, G3	Em7
5	G4, A4, B4, C5	G
6	D5, C5, B4, A4	Ddim
7	G4, F#4, E4, D4	D7
8	C4, B3, A3, G3	Am
9	G4, A4, B4, C5	Am7/D
10	D5, C5, B4, A4	Am7
11	G4, F#4, E4, D4	D7
12	C4, B3, A3, G3	Am
13	G4, A4, B4, C5	D
14	D5, C5, B4, A4	D+
15	G4, F#4, E4, D4	Gmaj7
16	C4, B3, A3, G3	G



5/3/20  
80, 100, 120

## Sugar (Yellin)

217

**2-beat**  $\text{♩} = 130$   $\text{♩} = 178$  Bix RNS

**Bix-Tram '27; Red  
Nichols Stompers' 27;  
c. Yellin, Ager, 1927**

## Chorus

**Chorus**  $E^b$   $E^b\dim$   $B^b7$   $E^b$

$E^b$   $E^b\dim$   $B^b7$   $E^b$

$G^7$   $C^7$

$F^7$   $B^b7$

$E^b$   $E^b\dim$   $B^b7$   $E^b$

$E^b7$   $A^b6$

$A^b6$   $A^b\dim$   $E^b7$   $D^7$   $D^b7$   $C^7$

$F^7$   $B^b7$   $E^b$

## Verse

**Verse**

The musical notation for the Verse section of 'The Sound of Silence' is presented on three staves. The key signature is B-flat major (two flats). The first staff contains the first six measures, with chords E-flat, C9, Fm, F9, B-flat7, and E-flat. The second staff contains the next six measures, with chords E-flat, D7, Gm, C7, F7, and B-flat7. The third staff contains the final six measures, with chords Fm, F7, and B-flat7. The melody is written in a treble clef with eighth and quarter notes, and rests.

## Sugar (That's What I'll Name You)

Fletcher Henderson '31;  
c. G. Meyer, 1931

2-beat ♩ = 188

## Chorus

Musical score for the Chorus, 2-beat ♩ = 188. The score is written in 4/4 time with a key signature of one flat (Bb). The melody is in the treble clef. The accompaniment is in the bass clef. The score consists of 16 measures. The notes and chords are as follows:

Measure	Notes	Chords
1	C4	C7
2	D4	F
3	E4	F
4	F4	F
5	G4	F(add9)
6	A4	Fdim
7	Bb4	C7
8	C5	C9
9	D5	C9
10	E5	F
11	F5	Am
12	G5	C+ Cm
13	A5	D7
14	Bb5	G7
15	C6	G7
16	D6	Em G7 D G7

## Verse

Musical score for the Verse, 2-beat ♩ = 188. The score is written in 4/4 time with a key signature of one flat (Bb). The melody is in the treble clef. The accompaniment is in the bass clef. The score consists of 16 measures. The notes and chords are as follows:

Measure	Notes	Chords
1	C4	F
2	D4	C7
3	E4	F
4	F4	Cdim
5	G4	C9
6	A4	Fdim
7	Bb4	Fmaj7
8	C5	Fmaj7
9	D5	A
10	E5	E7
11	F5	A
12	G5	E7
13	A5	A
14	Bb5	E7
15	C6	A
16	D6	C7



5/8/20  
104

# Sugar Blues

219

4/4 2-beat ♩ = 104

Commonly played in Bb with the McCoy Harmon mute solo.

Clyde McCoy '35;  
c. C. Williams, 1919

## Chorus

## Verse

### Chorus:

Sugar blues,/ Ev'rybody's singing the  
Sugar Blues,/ the whole town is ringing. My  
Lovin' man's sweet as he can be,/ but the  
doggone fool turned sour on me./  
I'm so unhappy, I feel so bad, I could  
lay me down and die.// You can  
Say what you choose, but I'm all confused, I've  
got the sweet, sweet sugar blues, more sugar, I've  
Got the sweet, sweet Sugar Blues./// ///

# Sunny Side Up

F. Trumbauer; Ben Selvin; Johnny Hamp; c. Ray Henderson, 1925

2-beat ♩ = 240

**Chorus**

Chorus musical score in 4/4 time, 2-beat ♩ = 240. The score consists of 16 measures across 8 staves. The key signature is one flat (Bb). The melody is written in the treble clef. Chord progressions are indicated above the notes. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, the fourth staff contains measures 13-16, the fifth staff contains measures 17-20, the sixth staff contains measures 21-24, the seventh staff contains measures 25-28, and the eighth staff contains measures 29-32. The score ends with a double bar line.

Chord progressions for Chorus:

- Measure 1: C
- Measure 2: Fm
- Measure 3: G7
- Measure 4: C
- Measure 5: C+
- Measure 6: F
- Measure 7: Cdim
- Measure 8: C
- Measure 9: G7
- Measure 10: G6
- Measure 11: G7
- Measure 12: Cdim
- Measure 13: Cmaj7
- Measure 14: D7
- Measure 15: C6
- Measure 16: Ddim
- Measure 17: D7
- Measure 18: G7
- Measure 19: Ddim
- Measure 20: G7
- Measure 21: C
- Measure 22: Fm
- Measure 23: G7
- Measure 24: C
- Measure 25: C+
- Measure 26: F
- Measure 27: E7
- Measure 28: Am
- Measure 29: A7
- Measure 30: F6
- Measure 31: Fm6
- Measure 32: C
- Measure 33: A7
- Measure 34: D7
- Measure 35: G7
- Measure 36: Dm7
- Measure 37: G7
- Measure 38: C

**Verse**

Verse musical score in 4/4 time, 2-beat ♩ = 240. The score consists of 16 measures across 8 staves. The key signature is one flat (Bb). The melody is written in the treble clef. Chord progressions are indicated above the notes. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, the fourth staff contains measures 13-16, the fifth staff contains measures 17-20, the sixth staff contains measures 21-24, the seventh staff contains measures 25-28, and the eighth staff contains measures 29-32. The score ends with a double bar line.

Chord progressions for Verse:

- Measure 1: C
- Measure 2: Fdim
- Measure 3: C
- Measure 4: C6
- Measure 5: C+
- Measure 6: C
- Measure 7: C
- Measure 8: Fdim
- Measure 9: Gm6
- Measure 10: A7
- Measure 11: Dm
- Measure 12: Dm7
- Measure 13: G7
- Measure 14: G9
- Measure 15: Gdim
- Measure 16: G9
- Measure 17: D7
- Measure 18: G
- Measure 19: Dm7
- Measure 20: Fm7
- Measure 21: G7



0131/20  
100, 130, 160

# Sunshine

221

2-beat ♩ = 180 ♩ = 154

Bridge feels like it should be slower than the Chorus, so both tempos are given.

Whiteman w/Bix '28;  
c. Berlin, 192?

## Chorus

Musical score for the Chorus of 'Sunshine'. The score is written in 4/4 time and consists of 16 measures. The key signature has two flats (Bb and Eb). The melody is written on a single staff. The harmony is indicated by chords written below the staff. The chords are: Eb, Gm, Eb7, Gm7(b5), Ab, C7, F7, Bb7, Gb7(b9), Bb7, Bb+, Eb, Eb, Gm, Eb7, Gm7(b5), Ab, C7, F7, Bb7, Gb7(b9), Bb7, Bb+, Eb, Eb+Bdim, G7, G7, G7(b9), G7, C7, Dm, Adim, F7, F7, Cdim7, F7, Bb7, Eb, Gm, Eb7, Gm7(b5), Ab, C7, F7, Bb7, Gb7(b9), Bb7, Bb+, Eb.

## Verse

Musical score for the Verse of 'Sunshine'. The score is written in 4/4 time and consists of 16 measures. The key signature has two flats (Bb and Eb). The melody is written on a single staff. The harmony is indicated by chords written below the staff. The chords are: Eb, F7, Bb7, Eb, Eb, Bb7, Eb, F7, D7, G, D7, G, G7, Cm, Ebm, Dm, F7, Bb7.



# Sweeping the Clouds Away

2-beat ♩ = 174 Snappy, sort of staccato, bridge sort of legato

Lud Gluskin;  
c. Coslow, 1930

## Chorus

The Chorus section consists of eight staves of music in 4/4 time. The melody is written in the treble clef, and the harmony is indicated by chords above the staff. The key signature has two flats (Bb and Eb). The tempo is 174 beats per minute. The style is described as 'Snappy, sort of staccato, bridge sort of legato'. The chords for the Chorus are: E♭, E♭+, Cm, Fm, B♭7, B♭m, C7, Fm, E♭, C7, F7, B♭7, E♭, B♭+, E♭, E♭+, Cm, Fm, B♭7, B♭m, C7, Fm, E♭, C7, F7, B♭7, E♭, Gm, F13, D7, Gm, D7, Gm, B♭, Gm, C7, F7, B♭7, B♭9, E♭, E♭+, Cm, Fm, B♭7, B♭m, C7, Fm, E♭, C7, F7, B♭7, E♭.

## Verse

The Verse section consists of five staves of music in 4/4 time. The melody is written in the treble clef, and the harmony is indicated by chords above the staff. The key signature has two flats (Bb and Eb). The tempo is 174 beats per minute. The style is described as 'Snappy, sort of staccato, bridge sort of legato'. The chords for the Verse are: E♭, B♭7, E♭7, B♭dim, A♭m6, Gm, E♭7(b5), B♭7, E♭, C, C7, Fm, Fm7, D7, Gm, Fm, B♭7, E♭, B♭7, E♭7, B♭dim, A♭m6, Gm, Fdim, Cm, Cm, Fdim, Cm7, F13, F7, Fm7, Gm, B♭7.



5/31/20  
120, 109 7

# Sweet Man

223

2-beat; Charleston ♩ = 184

Ethel Waters, '25;  
c. M. Pinkard, 1925

## Chorus

Musical notation for the Chorus of "Sweet Man". The key signature is one flat (Bb), and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the staff: F, E7, A7, D7, G9, C7, F9, Gm7, A7, D7, G7, C9, Bbm, C7, F, E7, A7, D7, G9, C7, F9, Bb6, E7, A7, D7, G7, C7, F.

## Verse

Musical notation for the Verse of "Sweet Man". The key signature is one flat (Bb), and the time signature is 4/4. The melody is written on a single staff. Chords are indicated above the staff: F, D7, G7, C7, E7, F, C7, F, D7, C7, F, Cdim, C9, F, D7, G7, C7, E7, F, C, Cdim, C, Cdim, C7, C9, C+.

### Chords from Henderson record

**Fletcher Henderson '31**  
c. Arlen, 1930

**4/4 ♩ = 168**

## Chorus

[illegible]

## Coda



# Sweet And Hot ( 2 )

224

From the music; Henderson doesn't have the verse.

**Verse**

## Chorus:

(I have got to have) Music/| 'cause I'm mad about  
music/| |but the music has  
Got to be| |sweet/ and hot. ||| |got to be  
Sweet. ||| Got to be hot! /||| |I have got to have  
Boy friend,/ |'cause I'm made about  
boy friend,/ but the boy friend has  
Got to be| |sweet/ and hot. ||| |Sweet/ and Hot. ||| |||

|I don't care what tune/ as long as it's a hot tune,||  
|Keep/ the heat in it, but |sweet-/en it. I have got to have

Music/| |'cause I'm mad about music/| |but the music has  
Got to be| |sweet/ and hot. ||| |got to be  
Sweet. ||| Got to be hot! ||| /|||

## Verse:

|I don't like highbrows// |who arch their eyebrows//  
|When a| jazz tune| is played. ||| |||  
|And in a showdown, // |you'd call me lowdown//  
|But that's| how I | am made. ||| |||  
My taste isn't over/ re- fined; ||| |||  
I like music of a certain kind. ||| /I have to have

Sweethearts On ParadeArmstrong '30;  
c. C. Lombardo, 1928

2-beat ♩ = 138

**Chorus**

Chorus musical score in 4/4 time, key of B-flat major. The score consists of 16 measures. Chords are indicated above the staff: F, C7, C+, F, C+, F, C7, C+, F, F7, Bb, Bb7, F, Fdim, F7, F7, Bb, F7, Bb, C, Bb, F, Cm, D7, Gm, D7, Cdim, D+, D7, G9, C7, F, C7, C+, F, F7, Bb, Bb7, F, F7, Bb, Bbm, F.

**Verse**

Verse musical score in 4/4 time, key of B-flat major. The score consists of 16 measures. Chords are indicated above the staff: F, Gm, C13, F, C7, Cdim, C7, F, F7, Bb, F7, Bb, F, Fmaj7, F6, F, F/A, Dm, A7, Ebdim, Dm, G7, C7.



S/3/20  
98, 118, 138

# Swingin' Down the Lane

226

2-beat ♩ = 138

c. Isham Jones, 1923

## Chorus

Musical notation for the Chorus, consisting of 8 staves. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on the upper staff of each pair, and the harmony is indicated by chords written below the lower staff. The chords are: G, Em, G+, G, A7, A9, D7, C+, Am7, D7, Em, E7, E7, Ddim, E+, E7, A9, A7, C+, A7, D9, G, Em, G+, G, A7, A9, D7, C+, Am7, D7, Em, Fdim, E, Ddim, C+, B7, Em, G, Em, Cm, D7, D13, G.

## Verse

Musical notation for the Verse, consisting of 4 staves. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on the upper staff of each pair, and the harmony is indicated by chords written below the lower staff. The chords are: G, B7, Em, E9, E7, A7, Cm6, D7, G, G7, C, Cm, G, D7, D+, G, B7, Em, E9, E7, A7, D, D+, Ddim, D7, G.

## Tain't No Sin (...Dance Around In Your Bones)

**2-beat ♩ = 184**

**c. Donaldson, 1929**

## Chorus

**Chorus**

Am B7 E7 A7

D7 F G7 C E7

Am B7 E7 A7

D7 F G7 C Em

Em C7 Em C7

G D7 G D7 G Eb7 D7 G7

Am B7 E7 A7

D7 F G7 C

## Verse

**Verse**

The musical score for the Verse of 'The Christmas Song' is presented on four staves. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written on the first staff, with the lyrics 'The Christmas song is here in the air' underneath. The harmony is indicated by chords G, C, D7, and G on the second staff. The bass line is written on the third staff, with the lyrics 'The Christmas song is here in the air' underneath. The harmony is indicated by chords G, C, D7, and G on the fourth staff. The final staff shows the continuation of the melody and bass line, with the lyrics 'The Christmas song is here in the air' underneath. The harmony is indicated by chords G, C, D7, and G on the fifth staff.



5/31/20  
167/124/148

# Take Your Tomorrow

228

4/4 2-beat ♩ = 148

The 9/21/28 record includes spoken novelty duet.  
Most chords follow record.

Bix w/Frankie Trumbauer;  
c. J.C. Johnson, 1928

## Chorus

Chorus musical notation with chords: A<sup>b</sup>7(b5), D7, G7, C7, C+, F, D7, G7, C7, C+, F, E, F, Cdim, D7, G7, G<sup>13</sup>, G7, G<sup>b</sup>dim, G7, C7, A<sup>b</sup>7(b5), D7, G7, C7, F, E, F, Cdim, D7, Gm, B<sup>b</sup>, Fdim, F, C7, D7, G7, C7, C+<sup>9</sup>, F.

## Verse

Verse musical notation with chords: G7, C7, F, Cdim, G7, C7, F, C, D7, G7, C7, D7.



## Tea For Two

♩ = 112 ♩ = 126  
Cha cha; 2-beat

One of the most requested cha chas

1950s hit.  
c. Youmans, 1924

**Chorus**

The Chorus section consists of 16 measures of music in 4/4 time, featuring a 2-beat cha-cha rhythm. The melody is written in the treble clef, and the bass line is indicated by chords. The key signature has three flats (B-flat, E-flat, A-flat). The chords for the Chorus are: E<sup>b</sup>7, E7, F7, B<sup>b</sup>m7, E<sup>b</sup>7, B<sup>b</sup>m7, E<sup>b</sup>7, A<sup>b</sup>M7, A<sup>b</sup>6, A<sup>b</sup>M7, A<sup>b</sup>6, B<sup>b</sup>m7, E<sup>b</sup>7, B<sup>b</sup>m7, E<sup>b</sup>7, A<sup>b</sup>. The melody includes eighth and quarter notes, with some measures containing rests.

**Verse**

The Verse section consists of 16 measures of music in 4/4 time, featuring a 2-beat cha-cha rhythm. The melody is written in the treble clef, and the bass line is indicated by chords. The key signature has three flats (B-flat, E-flat, A-flat). The chords for the Verse are: A<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup> - C7 -, Fm, G7, B<sup>b</sup>m, C7, Fm, G7, Fm - A<sup>b</sup>7 -, D<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, E<sup>b</sup>7, D<sup>b</sup>m, E<sup>b</sup>7, B<sup>b</sup>m, E<sup>b</sup>7, A<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, E<sup>b</sup>7, E7, F7. The melody includes eighth and quarter notes, with some measures containing rests.



Tell MeODJB '20;  
c. Kortlander, 1919

4/4 2-beat ♩ = 140

**Chorus**

Chorus musical score in 4/4 time, 2-beat per measure. The key signature has three flats (B-flat, E-flat, A-flat). The melody is written on a single staff. Chord progressions are indicated below the staff.

Chord progressions for Chorus:

- Measure 1: E<sup>b</sup>7
- Measure 2: (B<sup>b</sup>m7 E<sup>b</sup>7)
- Measure 3: A<sup>b</sup>maj7 A<sup>b</sup>
- Measure 4: C<sup>+</sup>7 C7
- Measure 5: Fm A<sup>b</sup>7
- Measure 6: D<sup>b</sup> D<sup>b</sup>m A<sup>b</sup>
- Measure 7: B<sup>b</sup>7 E<sup>b</sup>7
- Measure 8: E<sup>b</sup>7 (B<sup>b</sup>m7 E<sup>b</sup>7)
- Measure 9: A<sup>b</sup>maj7 A<sup>b</sup>
- Measure 10: C<sup>+</sup>7 C7
- Measure 11: Fm F7
- Measure 12: D<sup>b</sup> (B<sup>b</sup>m) D<sup>b</sup>maj7
- Measure 13: D<sup>b</sup>m A<sup>b</sup>
- Measure 14: E<sup>b</sup>7 A<sup>b</sup>

**Verse**

Verse musical score in 4/4 time, 2-beat per measure. The key signature has three flats (B-flat, E-flat, A-flat). The melody is written on a single staff. Chord progressions are indicated below the staff.

Chord progressions for Verse:

- Measure 1: B<sup>b</sup>7 E<sup>b</sup>7
- Measure 2: A<sup>b</sup>6 B<sup>b</sup>7
- Measure 3: E<sup>b</sup>7 A<sup>b</sup>
- Measure 4: F<sup>+</sup> F7
- Measure 5: B<sup>b</sup>7 E<sup>b</sup>7
- Measure 6: A<sup>b</sup>6 A<sup>b</sup>7
- Measure 7: D<sup>b</sup> B<sup>b</sup>7
- Measure 8: E<sup>b</sup> B<sup>b</sup>dim B<sup>b</sup>7
- Measure 9: E<sup>b</sup>7 E<sup>b</sup>+

## That Old Gang Of Mine

2-beat ♩ = 132 ♩ = 152

c. Ray Henderson, 1923

## Chorus

Chorus

B $\flat$  Dm $^7$  Gm $^7$  D $^7$  Gm

C $^9$  F $^7$  Dm F $^7$  Dm F $^7$

B $\flat$  Gdim F $^7$  Fdim F $^7$

B $\flat$  $^7$  (Fm $^7$  B $\flat$  $^7$  Fm $^7$  B $\flat$  $^7$ ) E $\flat$  B $\flat$  $^7$  Cdim E $\flat$

C $^7$  (Gm $^7$  C $^7$  Gm $^7$  C $^7$ ) F $^7$  C $^7$  Fdim F $^7$

B $\flat$  Dm $^7$  Gm $^7$  D $^7$  Gm

C $^9$  E $\flat$  maj $^7$  F $^7$  B $\flat$

## Verse

Verse

B $\flat$  B $\flat$  $^+$  C $^7$

F $^7$  B $\flat$  Gdim B $\flat$

G $^7$  Fm G $^7$  Cm

C $^7$  Cdim C $^7$  F $^7$  Fdim F $^7$



# That's My Weakness Now

232

c. Bud Green, 1928

2-beat ♩ = 198

## Chorus

Chorus musical score in E-flat major, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: E♭, E♭dim E♭, E♭dim E♭ - B♭dim, B♭7, F7, B♭7, E♭, E♭dim E♭, E♭dim E♭ - B♭dim, B♭7, F7, B♭7, E♭, E♭7, A♭, A♭7, E♭, E♭, Cm, B♭m, C7, F7, B♭7, B♭+, E♭, E♭dim E♭, E♭dim E♭ - B♭dim, B♭7, F7, B♭7, E♭.

## Verse

Verse musical score in E-flat major, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: E♭, E♭7, C7, F7, B♭7, E♭, B♭7, (B♭m7 B♭7) D7, Gm D7, B♭7, E♭, E♭7, C7, F7, B♭7, E♭, Gm, E♭7, F7, B♭7.

# That's You Baby

Annette Hanshaw;  
c. Con Conrad, 1929

2-beat ♩ = 198

## Chorus

The Chorus section consists of 16 measures of music in 4/4 time, written in B-flat major. The melody is primarily composed of eighth and quarter notes, with some rests. The harmony is indicated by chord symbols above the staff: E♭, G7, A♭, E♭, F9, B♭7, E♭, F9, B♭7, E♭, G7, A♭, E♭, F7, B♭7, E♭, Cm, D7, Gm, A7, D7, Gm, C7, Fm7, B♭7, E♭, G7, A♭, E♭, F7, B♭7, Fm7, B♭7, E♭dim, and E♭6. The section concludes with a double bar line.

## Verse

The Verse section consists of 16 measures of music in 4/4 time, written in B-flat major. The melody is primarily composed of eighth and quarter notes, with some rests. The harmony is indicated by chord symbols above the staff: E♭, Cm, Fm7, B♭7, E♭, F7, B♭7, E♭, Gm, C7, B♭/F, E♭/B♭, F7, B♭7, C7/G, F7, and B♭7. The section concludes with a double bar line.



5/4/20  
96

# Then You've Never Been Blue

234

♩ = 96    ♩ = 110  
4/4 bluesy or swingy

Frances Langford '35  
c. Ted Fiorito, 1929

## Chorus

Chorus musical notation in 4/4 time, key of B-flat major. The melody is written on a single staff. Chords are indicated above the notes. The key signature has two flats (B-flat and E-flat).

Chords: B $\flat$ 7, G7, Cm, B $\flat$ 7, E $\flat$ , D7, G7, C7, F9, B $\flat$ 7, G7, Cm, B $\flat$ 7, E $\flat$ , Gm/E, F7, B $\flat$ 7, E $\flat$ 7, Cm, E $\flat$ 7, Cm, B $\flat$ m, G $\flat$ 7, E $\flat$ 7, A $\flat$ (add9), C7, F9, Gm, B $\flat$ 7, G7, Cm, B $\flat$ 7, E $\flat$ , D7, G7, C7, F9, B $\flat$ 7, G7, Cm, F7, E $\flat$ dim, E $\flat$ , E $\flat$ dim, B $\flat$ 7, E $\flat$ .

## Verse

Verse musical notation in 4/4 time, key of B-flat major. The melody is written on a single staff. Chords are indicated above the notes. The key signature has two flats (B-flat and E-flat).

Chords: E $\flat$ , B7, A $\flat$ m, E $\flat$ , Fm7, B $\flat$ 7, E $\flat$ , A $\flat$ , Gm, C7, F7, B $\flat$ 7, B $\flat$ dim, B $\flat$ 7, E $\flat$ , B7, A $\flat$ m, E $\flat$ , Fm7, B $\flat$ 7, E $\flat$ , B $\flat$ m, E $\flat$ , A $\flat$ , Gm, C7, F7, Cm7, B $\flat$ dim, B $\flat$ 7.

**c. Theo A. Metz, 1896**

# G

[illegible]

**G**

**Verse**

G C G Gdim<sup>7</sup> G F<sup>6</sup>

G Gdim D G<sup>b</sup>dim Bm D<sup>7</sup> G Gdim<sup>7</sup> D<sup>7</sup> G

G Ddim D<sup>7</sup> G C G Gdim G D<sup>7</sup>

G Ddim<sup>7</sup> D B D<sup>7</sup> G Gdim G



5/5/20  
84

# There's A Cabin In the Pines

236

4/4 ♩ = 84

Bing Crosby; c. 1933

## Chorus

The Chorus section consists of 16 measures of music. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is written in treble clef. Chord symbols are placed above the staff. Trills are indicated by a '3' over a note. The section ends with a double bar line.

Chord progression for Chorus:

- Measure 1: C
- Measure 2: C7
- Measure 3: Fm
- Measure 4: Fm(maj7)
- Measure 5: Fm6
- Measure 6: C
- Measure 7: A9
- Measure 8: A<sup>b</sup>9
- Measure 9: A7
- Measure 10: Dm
- Measure 11: Fm(maj7)
- Measure 12: Fm6
- Measure 13: C
- Measure 14: A<sup>b</sup>7
- Measure 15: C
- Measure 16: C7
- Measure 17: Cdim
- Measure 18: Fm
- Measure 19: G7
- Measure 20: C
- Measure 21: C7
- Measure 22: Fm
- Measure 23: Fm(maj7)
- Measure 24: Fm6
- Measure 25: C
- Measure 26: A9
- Measure 27: A<sup>b</sup>9
- Measure 28: A7
- Measure 29: Dm
- Measure 30: Fm(maj7)
- Measure 31: Fm6
- Measure 32: C
- Measure 33: A<sup>b</sup>7
- Measure 34: C
- Measure 35: C7
- Measure 36: Cdim
- Measure 37: Fm
- Measure 38: C
- Measure 39: G
- Measure 40: G7
- Measure 41: E<sup>b</sup>7
- Measure 42: D7
- Measure 43: D9
- Measure 44: A<sup>b</sup>7
- Measure 45: G7
- Measure 46: F
- Measure 47: C
- Measure 48: C7
- Measure 49: Fm
- Measure 50: C
- Measure 51: A9
- Measure 52: A<sup>b</sup>9
- Measure 53: A7
- Measure 54: Dm
- Measure 55: Fm
- Measure 56: C
- Measure 57: A<sup>b</sup>7
- Measure 58: C
- Measure 59: C7
- Measure 60: Cdim
- Measure 61: Fm
- Measure 62: C

## Verse

The Verse section consists of 12 measures of music. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is written in treble clef. Chord symbols are placed above the staff. Trills are indicated by a '3' over a note. The section ends with a double bar line.

Chord progression for Verse:

- Measure 1: Am
- Measure 2: Em
- Measure 3: F
- Measure 4: Gm
- Measure 5: A7
- Measure 6: Dm
- Measure 7: Fm
- Measure 8: Em
- Measure 9: G7
- Measure 10: C
- Measure 11: Cm
- Measure 12: Dm
- Measure 13: G7
- Measure 14: F
- Measure 15: Am
- Measure 16: Em
- Measure 17: E7
- Measure 18: Am
- Measure 19: Cm
- Measure 20: G
- Measure 21: D7
- Measure 22: G7
- Measure 23: F

## There's A Rainbow 'Round My Shoulder

2-beat ♩ = 186

5/5/20  
120Al Jolson hit;  
c. Dreyer, Rose 1928

## Chorus

Chorus musical notation in G major, 4/4 time. The melody is written on a treble clef staff. Chords are indicated above the staff. The key signature has one sharp (F#).

Chords: G, Am, G, G, C, G, G, Em, G, Bm, A<sup>7</sup>, D<sup>7</sup>, G, G, Am, G, G, C, G, G, Em, G, Bm, A<sup>7</sup>, D<sup>7</sup>, G, G<sup>7</sup>, C, Cm, G, Ddim, Dm, E<sup>7</sup>, A<sup>7</sup>, Cm<sup>6</sup>, D<sup>7</sup>, G, Am, G, G, Em, G, G, Em, G, Bm, A<sup>7</sup>, D<sup>7</sup>, G.

## Verse

Verse musical notation in G major, 4/4 time. The melody is written on a treble clef staff. Chords are indicated above the staff. The key signature has one sharp (F#).

Chords: G, Gmaj<sup>7</sup>, Bm, G, G<sup>6</sup>, A<sup>7</sup>, D<sup>7</sup>, C, G, C<sup>7</sup>, D<sup>7</sup>, G, Gmaj<sup>7</sup>, Bm, G, G<sup>6</sup>, Bm, D<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>, Gm<sup>6</sup>, Ddim, D<sup>7</sup>, D<sup>+</sup>.



S/5/20  
120, 154, 185

# Thinking Of You

238

2-beat ♩ = 172 ♩ = 190 AH ♩ = 196

Annette Hanshaw;  
c. Ruby, Kalmar, 1927

## Chorus

Musical score for the Chorus of "Thinking Of You". The score is written in 4/4 time and consists of 16 measures. The key signature has two flats (Bb and Eb). The melody is written on a single staff. Chord symbols are placed above the notes. Trills are indicated by a '3' over a note. The score includes a variety of chords including major, minor, and diminished triads and dyads, as well as seventh, sixth, and ninth chords. The melody features a mix of eighth and quarter notes, with some measures containing triplets.

Chorus

Chord symbols: Eb, Fm7, Eb, Bbm6, C+, Dbdim, Abm6, Abmaj7, Bb7, Eb, Gbdim, Fm7, Bb7, Eb, Fm7, Eb, Bbm6, C+, Dbdim, Abm6, Abmaj7, Bb7, Eb, Fm, G+, G7, Cm - Cm(maj7) (Eb+) Cm7, Cm6, Gm, Bb+, Bbm, Bbdim, Ab, Abmaj7, Ab6, Ab, F6/9, G7, Bb7, Eb, Fm7, Eb, Bbm6, C+, Dbdim, Abm6, Abmaj7, Bb7, Eb, Db9, Eb.

## Verse

Can sing V. ad lib, Chor. at tempo

Musical score for the Verse of "Thinking Of You". The score is written in 4/4 time and consists of 16 measures. The key signature has two flats (Bb and Eb). The melody is written on a single staff. Chord symbols are placed above the notes. The score includes a variety of chords including major, minor, and diminished triads and dyads, as well as seventh, sixth, and ninth chords. The melody features a mix of eighth and quarter notes, with some measures containing triplets.

Verse

Chord symbols: Eb, Fm, Eb, Abm, Fm7, Bb7, Bbdim, Bb9, Ab, Eb (Cm7), Cm, Fdim, Gdim, Fm7, E7, Eb, Gbdim, Fm7, A, Bb7, Eb, Fm, Eb, Abm, Fm7, Bb7, Bbdim, Bb9, Ab, Eb, Cm, Gm, Cm, D7, Bbm, C7, Fm7, Bb7.

# Thou Swell ( 1 )

Bix w/Whiteman '28; Bix and  
His Gang '28; c. Rodgers, 1927

2-beat ♩ = 172

**Verse**

Gm B $\flat$ 7 E $\flat$  sus<sup>4</sup> E $\flat$ <sup>6</sup> F<sup>7</sup> sus<sup>4</sup> Fm B $\flat$ <sup>9</sup> E $\flat$  Cm<sup>7</sup> D<sup>7</sup>

D<sup>7</sup> Fm<sup>7</sup> D<sup>7</sup> D<sup>7</sup>/E $\flat$  E $\flat$ <sup>6</sup> B $\flat$  dim Fm<sup>6</sup> B $\flat$ <sup>13</sup> E $\flat$  E $\flat$ <sup>6</sup> E $\flat$

Gm B $\flat$ 7 E $\flat$  sus<sup>4</sup> E $\flat$ <sup>6</sup> F<sup>7</sup> sus<sup>4</sup> Fm B $\flat$ <sup>9</sup> E $\flat$  Cm<sup>7</sup> D<sup>7</sup>

D<sup>7</sup> Fm<sup>7</sup> D<sup>7</sup> E $\flat$ <sup>6</sup> B $\flat$  dim Fm<sup>7</sup> B $\flat$ <sup>13</sup> E $\flat$  E $\flat$ <sup>6</sup> E $\flat$

Gm Cm D<sup>7</sup> Gm E $\flat$  Cm D<sup>7</sup> Gm

Cm Cm<sup>7</sup>/F F<sup>7</sup> Gm Cm<sup>7</sup> Cm/F F<sup>7</sup> B $\flat$ <sup>7</sup> F<sup>9</sup>

## Chorus:

(Thou) Swell, // thou witty, / thou sweet, // thou grand! // Wouldst  
Kiss // me pretty? / Wouldst hold // my hand? / Both thine  
Eyes are cute too; what they do to me. // // Hear me  
Holler, I choose a sweet lollapaloosa in thee. // // I'd

-----  
Feel // so rich in / a hut // for two; // Two  
Rooms // and Kitchen / I'm sure // would do. / Give me  
Just / a plot of, not a lot of land. // And // Thou  
Swell, // thou witty, // thou grand. // //



# Thou Swell ( 2 )

239

## Chorus

Chorus

Chords: B $\flat$ 7, F9, B $\flat$ 7, F9, B $\flat$ 7, F9, B $\flat$ 7, B $\flat$ 9, E $\flat$ 6, B $\flat$ 9, E $\flat$ , B $\flat$ 9, E $\flat$ , B $\flat$ 9, E $\flat$ , E $\flat$ dim, B $\flat$ 7, C, Fm, B $\flat$ , E $\flat$ , E $\flat$ +, A $\flat$ 6, C7, Cm7, F, B $\flat$ 7, Gm, A $\flat$ 7(b5), A $\flat$ 6, F9, B $\flat$ 7, F9, B $\flat$ 7, F9, B $\flat$ 7, F9, B $\flat$ 7, B $\flat$ 9, E $\flat$ 6, B $\flat$ 9, E $\flat$ , B $\flat$ 9, E $\flat$ , B $\flat$ 9, E $\flat$ , E $\flat$ dim, B $\flat$ 7, C, Fm, B $\flat$ , G7, C+, C7, F7, F9, B $\flat$ 7, E $\flat$ , Fm, Cm7, B $\flat$ 7, E $\flat$ .

## Bix Ending

Bix Ending

Chords: E $\flat$ , A $\flat$ , E $\flat$ , A $\flat$ , Gm, B $\flat$ 6.

## Three Little Words ( 1 )

A67

**Ellington hit, 1930**  
**c. Harry Ruby, 1930**

**2-beat fast ♩ = 220**

## Chorus

[illegible]

**Chorus:**

Three little words /// /oh what I'd give for/ that  
Wonderful phrase. /// // to/ hear/ those/  
Three little words /// /that's all I'd live for,/ the  
Rest of my days /// // and/ what/ //

Feel in my heart / they tell sin- cere-/// ly///  
No other words w / can tell it half/ so/ clear-/ly./

Three little words /// / eight little letters,/ which  
Simply mean I // love/ you./// ///



**Verse**

## Verse:

1. | Three words in my dic-/tion- ar-/// y,///  
 /// nev- /er could/ see./// ///|  
 |But to my vocab-/u- lar-/// y///  
 I've// add- /ed these/ three./// ///|

-----  
 I'm// wait- /ing for/ someone// ///  
 To// say /them to/ me./// ///|

2. | I used to pay no/ at- ten-/// tion///  
 When// ev- /er I'd/ hear/// ///|  
 | Some lonesome Rome-/o men-/// tion///  
 "I// love /you. my/ dear."/// ///|

-----  
 Now// I / want to/ hear it// ///  
 Each// time /you draw/ near./// ///|

## Time On My Hands

Light, square 2- or 4-beat ♩ = 100

Russ Columbo, Al Bowlly;  
c. Youmans, 1930

## Chorus

Chorus

Fmaj7 (Am Fmaj7 Am) E7

C7 B $\flat$ (add9) B $\flat$ m C7 B $\flat$ dim B $\flat$ maj7 C7

Fmaj7 E7

C7 B $\flat$  Gm7 B $\flat$ 7 A7 A6 A+ A7

D7 D+ D7 G $\sharp$ 9 Gm7 (B $\flat$ maj9) C13

F Gsus4 G7 Em C9 C7 D $\flat$ m6 C9

Fmaj7 F D+ D7

G+ (A7 G7) G $\sharp$ 9 Gm(add9) C13 F

## Verse

Verse

Gm9 C9 F(add9) G7sus4 C7 F6

Gm9 C9 F(add9) Dm6 - E7 E+ A7

Dm G7 C Am7 Dm13 G7 C C+9



5/6/20  
3

# Tip-Toe Through the Tulips

242

Tiny Tim hit, '68  
c. J. Burke, 1930

2-beat ♩ = 146 ♩ = 132

## Chorus

The Chorus section consists of 16 measures of music in 4/4 time, written in B-flat major (two flats). The melody is primarily composed of eighth and quarter notes, with some rests. Chord changes are indicated above the staff. The sequence of chords is: Eb, C7, Fm, Bb+, Eb, G7, Ab, Abm, Eb, C7, Fm, Bb7, Eb, Abm, Eb, Eb7, Ab6, F#dim, Gm, F#dim, C7, D7, D7, Gm, Bb7, C7, F7, Bb7, Eb, C7, Fm, Bb+, Eb, G7, Ab, Abm, Eb, C7, Fm, Bb7, Eb, Abm, Eb.

## Verse

The Verse section consists of 16 measures of music in 4/4 time, written in B-flat major (two flats). The melody is primarily composed of eighth and quarter notes, with some rests. Chord changes are indicated above the staff. The sequence of chords is: Eb, Bb7, Eb, Cm, Bb7, Bb+, Eb, F7, Bb7, Eb, Bb7, Eb, Eb, Bb, Bb+, Eb, C7, F7, Bb7.



## Twelfth Street Rag ( 1 )

2-beat swingy ♩ = 188

Orig. Eb, 1915. Simplified vocal ver. in C, 1919.

Armstrong '27;  
c. Bowman, 1915

Intro

The Intro section consists of 10 staves of music. The first staff is a single melodic line in 4/4 time, starting with a C major chord and a Gdim chord. The subsequent staves are arranged in pairs, each pair representing a different instrument (likely piano and guitar). The chords are C, G7, C, G7, D7, G7, C, G7, C, G7, and finally C, D7, G7, C, F, A♭7. The music features a mix of eighth and sixteenth notes, with some measures containing rests. A bracket labeled "[ Break ]" spans the last two staves of the Intro.

B

Solos

The Solos section consists of 5 staves of music. The first staff is a single melodic line in 4/4 time, starting with a C major chord and a G7 chord. The subsequent staves are arranged in pairs, each pair representing a different instrument. The chords are C, G7, C, G7, D7, G7, C, G7, and finally D7, G7. The music features a mix of eighth and sixteenth notes, with some measures containing rests.



# Twelfth Street Rag ( 2 )

243

*Intro, A B, solos on B, A Ending, is the popular routine. C can be played as counter-melody to B. C, D are from the original, & are optional.*

**Ending**

**Can be played under B**

**To D p. 3**

## Twelfth Street Rag ( 3 )

## Dogfight

Sheet music for "Twelfth Street Rag (3)" featuring a "Dogfight" section. The music is written for piano and includes various chords and a break section.

Chords indicated above the staff:

- C
- Gdim
- G7
- C
- G7
- G7
- C
- C
- G7
- D7
- G7 [ Break----- ]
- C
- G7
- G7
- C
- C
- C7
- F
- A<sup>b</sup>7
- C
- D<sup>9</sup>
- G7
- C

This tune is included because it is a "standard" that was part of the 20s literature. Louis Armstrong's Hot 7 and Benny Moten made jazz records of it, Spencer Williams wrote jazz lyrics for it in 1929, and Ellington did it in 1931. Pee Wee Hunt and Frankie Carle had hit records in 1948, and the simple-format sheet music was reissued. It's still popular as a piano and banjo display piece, so here it is complete from the original sheet music.



5/6/20  
89, 106

# Varsity Drag

244

Charleston ♩ = 212

c. De Sylva, Brown,  
Henderson, 1927

## Chorus

Chorus musical score, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: C, C7, F, Fm, C, Cdim, G7, C, C7, F, Fm, C, Cdim, Dm7, G9, C, B7, E, Am, E, Am, E, G7, C, Fm, C, F, C, G7, C, C7, F, Fm, C, Cdim, G9, C.

## Verse

Verse musical score, 4/4 time. The melody is written on a single staff. Chords are indicated above the staff: C7, Fm, G7, Ab7, 1. A7, Bb7, 2. G7, Cdim, G+, G7. The first ending is marked with a double bar line and repeat dots. The second ending is marked with a double bar line and repeat dots.

# Waitin' For Katy

2-beat  $\text{♩} = 184$ 

c. Ted Schapiro, 1928

**Chorus**

Musical score for the Chorus of "Waitin' For Katy". The score is written in 4/4 time, with a key signature of two flats (Bb and Eb). The melody is written on a single staff. The accompaniment is written on a single staff, with chords indicated above the notes. The chords are: Eb, D+, Eb9, C+, C7, F7, Fm7, Bb7, Eb, F7, Bb7, Eb, D+, Eb9, C+, C7, F7, Fm7, Bb7, Eb, Eb7, C7, F7, Bb7, Eb, D+, Eb9, C+, F7, Fm7, Bb7, Eb. The melody consists of eighth and quarter notes, with some rests.

**Verse**

Musical score for the Verse of "Waitin' For Katy". The score is written in 4/4 time, with a key signature of two flats (Bb and Eb). The melody is written on a single staff. The accompaniment is written on a single staff, with chords indicated above the notes. The chords are: Eb, Edim, Bb7, Eb, Ab, Eb, Cm, G, G7, C7, Fm, Bb7, Bb9, Eb, Bb7, Cm, Ab7, G7, Gb7, F7, Bb, Ebm6, Bbdim, Bb7, Bbdim, Bb7. The melody consists of eighth and quarter notes, with some rests.



5/18/20  
120, 145

# Waiting At the End of the Road

246

2-beat ♩ = 140 *charleston?*

Bix & Bing w/Paul Whiteman;  
Ethel Waters; c. Berlin, 1929

## Chorus

Musical notation for the Chorus, consisting of 10 staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: E♭, E♭7, A♭, C7, Fm, A♭m, E♭, Cm, F7, B♭7, E♭, B♭+, E♭, E♭7, A♭, C7, Fm, A♭m, E♭, Cm, F7, B♭7, E♭, A♭7, E♭, A♭7, G+, Cm, G7, Cm, C+, F9, Fm7, A♭m, B♭, B♭dim, B♭7, B♭+, E♭, E♭7, A♭, C7, Fm, A♭m, E♭, Cm, F7, B♭7, E♭, A♭, A♭7, E♭, (B♭+).

## Verse

Musical notation for the Verse, consisting of 4 staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The melody is written on a treble clef staff. Chords are indicated above the staff: E♭, B♭m, C+, C7, F7, B♭7, E♭, Cm, Fm, Fm7, B♭9, B♭+, E♭, E♭, B♭m, C+, C7, F7, B♭7, E♭6, Gm, Cm, Edim, E♭7, D7, Gm, G♭+, B♭7, B♭dim, B♭7.



## Walking My Baby Back Home

2-beat ♩ = 136

Annette Hanshaw '31; Nat  
King Cole '52; c.Turk,1930

## Chorus

Chorus

Key: Bb, 4/4 time. The chorus consists of 8 measures. The melody is written on a single staff. Chords are indicated below the staff: E♭, Fm7, Gm, Fm, B♭7, Fm7, B♭7, E♭, B♭7, E♭, F9, E♭, F9, Gm, Gm7, C7, Cm7, Cm6, D7, Gm, Gm7, C7, F7, B♭7, E♭, F9, Fm7, Gm, Fm, B♭7, Fm7, B♭7, E♭.

## Verse

Verse

Key: Bb, 4/4 time. The verse consists of 12 measures. The melody is written on a single staff. Chords are indicated below the staff: F7, B♭7, E♭, Cm7, F7, B♭7, E♭, E♭7, A♭, A♭m, E♭, C7, Cm, D7, Gm, E♭m, F7, A+, B♭, G7, C7, F7, B♭, B♭7.



# Was That the Human Thing To Do

248

Swing 2-beat ♩ = 128

Rudy Vallee '32;  
c. Sammy Fain, 1931

## Chorus

Musical score for the Chorus, written in 4/4 time with a key signature of two flats (Bb and Eb). The melody is primarily in the treble clef, with accompaniment in the bass clef. The score consists of eight staves. Chord progressions are indicated above the notes. The Chorus begins with a Bb chord and a (Gm Dm Gm Dm Gm) sequence, followed by a G7. The melody features eighth and sixteenth notes, with some triplets. The bass line includes chords like Cm3, Gb7, Bb, F7, and Bb. The Chorus concludes with a Dm, A7, Dm, and F7 progression.

## Verse

Musical score for the Verse, continuing in 4/4 time with a key signature of two flats. The Verse consists of two staves. The melody is in the treble clef, and the bass line is in the bass clef. Chord progressions are indicated above the notes. The Verse begins with a Gm7, Gdim, Cm7, F7, Bb, Dbdim, Bdim, and F7 sequence. The melody features eighth and sixteenth notes. The bass line includes chords like Fm6, G7, Cm, C7, and F7. The Verse concludes with a F7 chord.

Way I Feel Today, TheA. Hanshaw; McKinney's;  
c. Redman, Quicksell, 1930

2-beat ♩ = 172

**Chorus**

Chorus musical notation (first system):

Chorus musical notation (second system):

Chorus musical notation (third system):

Chorus musical notation (fourth system):

Chorus musical notation (fifth system):

Chorus musical notation (sixth system):

Chorus musical notation (seventh system):

Chorus musical notation (eighth system):

Chorus musical notation (ninth system):

Chorus musical notation (tenth system):

**Verse**

Verse musical notation (first system):

Verse musical notation (second system):

Verse musical notation (third system):

Verse musical notation (fourth system):

Verse musical notation (fifth system):



5/8/20  
70, 90, 114

# We Just Couldn't Say Goodbye

250

2-beat ♩ = 114

c. Harry Woods, 1932

## Chorus

Musical score for the Chorus of "We Just Couldn't Say Goodbye". The score is written in 4/4 time with a key signature of one sharp (F#). It consists of 16 measures across 8 staves. The melody is primarily in the treble clef, with some measures in the bass clef. The accompaniment is indicated by chords written above the staff. The chords are: G/D, F, Em/G, Dm, C, Em7, Am, Gdim (measures 1-8); G/D, F, Em/G, G7, D9, G7, C, Gdim (measures 9-16). The melody features a prominent triplet in measures 1, 3, 5, 7, 9, 11, 13, and 15.

## Verse

Musical score for the Verse of "We Just Couldn't Say Goodbye". The score is written in 4/4 time with a key signature of one sharp (F#). It consists of 16 measures across 5 staves. The melody is primarily in the treble clef, with some measures in the bass clef. The accompaniment is indicated by chords written above the staff. The chords are: C, Am, Dm, G7, C (measures 1-5); G7, C, B7, Em B/D# G7/D# (measures 6-8); F, G7, C, C/E, B7/D#, B7, Em (measures 9-11); G/D, D7, G, E+ E7, Am7, D7, G, C, G7 (measures 12-16). The melody features a triplet in measures 1, 3, 5, 7, 9, 11, 13, and 15.



# Wedding Bells

(Are Breaking Up That Old Gang Of Mine)

c. Fain, 1929

2-beat ♩ = 140

## Chorus

Musical notation for the Chorus of 'Wedding Bells'. The key signature is B-flat major (two flats). The tempo is 2-beat ♩ = 140. The notation consists of eight staves of music. Chord symbols are placed above the notes: F7, Bb, Eb Ebdim Bb, F7, Bb, Eb Ebdim Bb, Fdim, F13, Bb, A7, Bb, F7, Bb, Eb Ebdim Bb, F7, Eb Ebdim Bb, Fdim, F13, Bb, D7, Gm, C7, F7, Fdim F7, Bb, Eb Ebdim Bb, Eb Ebdim Bb, Fdim, F13, Bb.

## Verse

Musical notation for the Verse of 'Wedding Bells'. The key signature is B-flat major (two flats). The notation consists of four staves of music. Chord symbols are placed above the notes: C7, F9, Bb, Bbdim Bb, C7, F9, Bb, Bbdim Bb, D7, Gm, A7, Dm, G7, G7(b5), C7, C7(b5), F7, Cm, Ab7 F7.



5/6/20  
no,

# We're In the Money

252

2-beat ♩ = 204

(Gold Digger Song)

## Chorus

Musical notation for the Chorus of 'We're In the Money'. The key signature is one flat (Bb) and the time signature is 4/4. The notation consists of eight staves of music. The first staff is marked with a 'C' time signature. The music features a variety of chords including C, Dm, G7, C+, F, Dm7, G7, C, G7, Em, B7, Adim, Em, B7, Am, Bb7, A7, Ab7, G7, Dm, G7, C, Dm, G7, C, Dm7, G7, C, and Am D7. The melody is written in a simple, rhythmic style with eighth and quarter notes.

## Verse

Musical notation for the Verse of 'We're In the Money'. The key signature is one flat (Bb) and the time signature is 4/4. The notation consists of four staves of music. The first staff is marked with a 'Fm6/Bb' time signature. The music features a variety of chords including Fm6/Bb, Ddim, Db7, C, Gm, A7, B+, Em, B+, Em, A7, G, D7, G7, Dm7, and G7. The melody is written in a simple, rhythmic style with eighth and quarter notes.

# What A Day

2-beat ♩ = 172

Ted Weems; Sammy Fain;  
c. Harry Woods, 1929**Chorus**

Musical score for the Chorus of "What A Day". The score is written in 4/4 time, with a tempo of 172 beats per minute. The key signature has one flat (B-flat). The melody is written on a single staff. The accompaniment is written on a grand staff (treble and bass clefs). The chords are indicated by letters above the notes. The Chorus consists of 16 measures. The first measure is a whole note C. The second measure is a half note G7. The third measure is a half note C. The fourth measure is a half note C+. The fifth measure is a half note F6. The sixth measure is a half note F. The seventh measure is a half note C. The eighth measure is a half note A7. The ninth measure is a half note D7. The tenth measure is a half note G7. The eleventh measure is a half note G+. The twelfth measure is a half note C. The thirteenth measure is a half note E7. The fourteenth measure is a half note A7. The fifteenth measure is a half note D7. The sixteenth measure is a half note G7.

**Verse**

Musical score for the Verse of "What A Day". The score is written in 4/4 time, with a tempo of 172 beats per minute. The key signature has one flat (B-flat). The melody is written on a single staff. The accompaniment is written on a grand staff (treble and bass clefs). The chords are indicated by letters above the notes. The Verse consists of 16 measures. The first measure is a whole note C. The second measure is a half note A7. The third measure is a half note C. The fourth measure is a half note A7. The fifth measure is a half note G7. The sixth measure is a half note C. The seventh measure is a half note Dm7. The eighth measure is a half note G7. The ninth measure is a half note C. The tenth measure is a half note A7. The eleventh measure is a half note C. The twelfth measure is a half note A7. The thirteenth measure is a half note G7. The fourteenth measure is a half note C. The fifteenth measure is a half note Dm7. The sixteenth measure is a half note G7.



# What Can I Say (After I Say I'm Sorry) 254

2-beat = 126

Orig. title: "After I say I'm sorry"

c. Donaldson,  
Lyman, 1926

## Chorus

Chorus musical notation (8 staves):

- Staff 1: G, Bm/G, G, Cmaj<sup>7</sup>, Am
- Staff 2: Cm<sup>6</sup>, G
- Staff 3: Bm, G<sup>b</sup>, B<sup>b</sup>dim, Am, B<sup>7</sup>, B<sup>b</sup>, Am
- Staff 4: D<sup>7</sup>, G, Gdim, D<sup>7</sup>, G
- Staff 5: G, Bm/G, G<sup>7</sup>, Cmaj<sup>7</sup>, Am
- Staff 6: Adim, Am<sup>7</sup>(<sup>b</sup>5), D<sup>7</sup>, G
- Staff 7: G<sup>7</sup>, E<sup>b</sup><sup>7</sup>, E<sup>7</sup>, Fdim<sup>7</sup>, E<sup>b</sup><sup>7</sup>, E<sup>7</sup>, Am
- Staff 8: Am, D<sup>7</sup>, G

## Verse

Verse musical notation (4 staves):

- Staff 1: G, Bm, G<sup>6</sup>, Em
- Staff 2: Em, Bm, Em, Bm, Am<sup>6</sup>, Am<sup>7</sup>, Em<sup>7</sup>
- Staff 3: Am, Am<sup>7</sup>, D<sup>7</sup>, D<sup>9</sup>
- Staff 4: A<sup>7</sup>, D<sup>7</sup>, D<sup>+</sup>



## What Is There To Say

4/4 2-beat ♩ = 92

Bud Freeman '39;  
c. Duke, 1933

## Chorus

Chorus musical score in E-flat major, 4/4 time. The melody is written on a single staff with a key signature of two flats (B-flat and E-flat). The tempo is 92 beats per minute. The score consists of 16 measures. Chords are indicated above the staff. Trills are marked with a '3' and a slur. The key signature changes to one flat (B-flat) in the final measure.

Chords: E<sup>b</sup>, Fm(add9) B<sup>b</sup>7, E<sup>b</sup>, E<sup>b</sup>6, Fm, B<sup>b</sup>+, E<sup>b</sup>, Cm7, E<sup>b</sup>, A<sup>b</sup>6/9, E<sup>b</sup>, A<sup>b</sup>m, B<sup>b</sup>7, E<sup>b</sup>, F(add9) B<sup>b</sup>7, E<sup>b</sup>, E<sup>b</sup>6, Fm, B<sup>b</sup>+, E<sup>b</sup>, Cm7, E<sup>b</sup>, A<sup>b</sup>6/9, E<sup>b</sup>, F7sus4 B<sup>b</sup>7, E<sup>b</sup>, E<sup>b</sup>dim, Fm7, E<sup>b</sup>dim, E<sup>b</sup>6, Gm/E, Fm7, E<sup>b</sup>dim, E<sup>b</sup>6, D7, Gm, B<sup>b</sup>m7, C7sus4, F9, B<sup>b</sup>+7, E<sup>b</sup>, F(add9) B<sup>b</sup>7, E<sup>b</sup>, E<sup>b</sup>6, Fm, B<sup>b</sup>+, E<sup>b</sup>, Cm7, E<sup>b</sup>, A<sup>b</sup>6/9, E<sup>b</sup>.

## Verse

Verse musical score in E-flat major, 4/4 time. The melody is written on a single staff with a key signature of two flats (B-flat and E-flat). The tempo is 92 beats per minute. The score consists of 16 measures. Chords are indicated above the staff. Trills are marked with a '3' and a slur. The key signature changes to one flat (B-flat) in the final measure.

Chords: E<sup>b</sup>6, E<sup>b</sup>dim, B<sup>b</sup>7, E<sup>b</sup>maj7, E<sup>b</sup>6, Fm9, B<sup>b</sup>7, E<sup>b</sup>, Gm6, Edim7, Fm, B<sup>b</sup>7, E<sup>b</sup>(add9), Fm7, B<sup>b</sup>7, E<sup>b</sup>6, E<sup>b</sup>dim, B<sup>b</sup>7, D<sup>b</sup>7, E<sup>b</sup>m7, E<sup>b</sup>dim, D<sup>b</sup>7, D<sup>b</sup>9, G<sup>b</sup>maj7, G<sup>b</sup>6, B<sup>b</sup>/E, B<sup>b</sup>dim, A<sup>b</sup>m, D<sup>b</sup>7, B<sup>b</sup>m, E<sup>b</sup>m6, A<sup>b</sup>m, B<sup>b</sup>9.



5/9/20

92

# When Day Is Done

256

4/4 2-beat ♩ = 92 ♩ = 110

c. Katscher, 1924

## Chorus

Musical score for the Chorus of "When Day Is Done". The score is written in 4/4 time with a key signature of two flats (Bb and Eb). The melody is presented on a single staff with a treble clef. Chord symbols are placed above the staff, indicating the harmonic progression. The score consists of 16 measures. The first measure is a whole rest. The second measure is a whole note Bb. The third measure is a whole note A7. The fourth measure is a whole note Cm6. The fifth measure is a whole note F9. The sixth measure is a whole note F7. The seventh measure is a whole note Cm. The eighth measure is a whole note F7. The ninth measure is a whole note Bb. The tenth measure is a whole note Bb. The eleventh measure is a whole note G7. The twelfth measure is a whole note C7. The thirteenth measure is a whole note Bb. The fourteenth measure is a whole note D7. The fifteenth measure is a whole note Ddim. The sixteenth measure is a whole note F. The seventeenth measure is a whole note F7. The eighteenth measure is a whole note Bb. The nineteenth measure is a whole note A7. The twentieth measure is a whole note Cm6. The twenty-first measure is a whole note F9. The twenty-second measure is a whole note F7. The twenty-third measure is a whole note Cm. The twenty-fourth measure is a whole note F7. The twenty-fifth measure is a whole note D7. The twenty-six measure is a whole note Bb9. The twenty-seventh measure is a whole note Fm7. The twenty-eighth measure is a whole note Bb+7. The twenty-ninth measure is a whole note Gm. The thirtieth measure is a whole note D9. The thirty-first measure is a whole note D+. The thirty-second measure is a whole note G7. The thirty-third measure is a whole note Gb7. The thirty-fourth measure is a whole note Cm7. The thirty-fifth measure is a whole note F7. The thirty-six measure is a whole note Bb. The thirty-seventh measure is a whole note Bb. The thirty-eighth measure is a whole note Bb. The thirty-ninth measure is a whole note Bb. The fortieth measure is a whole note Bb. The forty-first measure is a whole note Bb. The forty-second measure is a whole note Bb. The forty-third measure is a whole note Bb. The forty-fourth measure is a whole note Bb. The forty-fifth measure is a whole note Bb. The forty-sixth measure is a whole note Bb. The forty-seventh measure is a whole note Bb. The forty-eighth measure is a whole note Bb. The forty-ninth measure is a whole note Bb. The fiftieth measure is a whole note Bb. The fifty-first measure is a whole note Bb. The fifty-second measure is a whole note Bb. The fifty-third measure is a whole note Bb. The fifty-fourth measure is a whole note Bb. The fifty-fifth measure is a whole note Bb. The fifty-sixth measure is a whole note Bb. The fifty-seventh measure is a whole note Bb. The fifty-eighth measure is a whole note Bb. The fifty-ninth measure is a whole note Bb. The sixtieth measure is a whole note Bb. The sixty-first measure is a whole note Bb. The sixty-second measure is a whole note Bb. The sixty-third measure is a whole note Bb. The sixty-fourth measure is a whole note Bb. The sixty-fifth measure is a whole note Bb. The sixty-sixth measure is a whole note Bb. The sixty-seventh measure is a whole note Bb. The sixty-eighth measure is a whole note Bb. The sixty-ninth measure is a whole note Bb. The seventieth measure is a whole note Bb. The seventy-first measure is a whole note Bb. The seventy-second measure is a whole note Bb. The seventy-third measure is a whole note Bb. The seventy-fourth measure is a whole note Bb. The seventy-fifth measure is a whole note Bb. The seventy-sixth measure is a whole note Bb. The seventy-seventh measure is a whole note Bb. The seventy-eighth measure is a whole note Bb. The seventy-ninth measure is a whole note Bb. The eightieth measure is a whole note Bb. The eighty-first measure is a whole note Bb. The eighty-second measure is a whole note Bb. The eighty-third measure is a whole note Bb. The eighty-fourth measure is a whole note Bb. The eighty-fifth measure is a whole note Bb. The eighty-sixth measure is a whole note Bb. The eighty-seventh measure is a whole note Bb. The eighty-eighth measure is a whole note Bb. The eighty-ninth measure is a whole note Bb. The ninetieth measure is a whole note Bb. The ninety-first measure is a whole note Bb. The ninety-second measure is a whole note Bb. The ninety-third measure is a whole note Bb. The ninety-fourth measure is a whole note Bb. The ninety-fifth measure is a whole note Bb. The ninety-sixth measure is a whole note Bb. The ninety-seventh measure is a whole note Bb. The ninety-eighth measure is a whole note Bb. The ninety-ninth measure is a whole note Bb. The hundredth measure is a whole note Bb.

## Verse

Musical score for the Verse of "When Day Is Done". The score is written in 4/4 time with a key signature of two flats (Bb and Eb). The melody is presented on a single staff with a treble clef. Chord symbols are placed above the staff, indicating the harmonic progression. The score consists of 16 measures. The first measure is a whole rest. The second measure is a whole note Bbm. The third measure is a whole note Gbm. The fourth measure is a whole note Fm7. The fifth measure is a whole note Bbm. The sixth measure is a whole note Fm7. The seventh measure is a whole note Gbm. The eighth measure is a whole note Bbm. The ninth measure is a whole note Gbm. The tenth measure is a whole note Gbm. The eleventh measure is a whole note F+7. The twelfth measure is a whole note F7. The thirteenth measure is a whole note Bbm. The fourteenth measure is a whole note Gbm. The fifteenth measure is a whole note Gbm. The sixteenth measure is a whole note Fm7. The seventeenth measure is a whole note Bbm. The eighteenth measure is a whole note Gbm. The nineteenth measure is a whole note Gbm. The twentieth measure is a whole note Fm7. The twenty-first measure is a whole note Bbm. The twenty-second measure is a whole note Gbm. The twenty-third measure is a whole note Gbm. The twenty-fourth measure is a whole note Fm7. The twenty-fifth measure is a whole note Bbm. The twenty-six measure is a whole note Gbm. The twenty-seventh measure is a whole note Gbm. The twenty-eighth measure is a whole note Fm7. The twenty-ninth measure is a whole note Bbm. The thirtieth measure is a whole note Gbm. The thirty-first measure is a whole note Gbm. The thirty-second measure is a whole note Fm7. The thirty-third measure is a whole note Bbm. The thirty-fourth measure is a whole note Gbm. The thirty-fifth measure is a whole note Gbm. The thirty-six measure is a whole note Fm7. The thirty-seventh measure is a whole note Bbm. The thirty-eighth measure is a whole note Gbm. The thirty-ninth measure is a whole note Gbm. The fortieth measure is a whole note Fm7. The forty-first measure is a whole note Bbm. The forty-second measure is a whole note Gbm. The forty-third measure is a whole note Gbm. The forty-fourth measure is a whole note Fm7. The forty-fifth measure is a whole note Bbm. The forty-sixth measure is a whole note Gbm. The forty-seventh measure is a whole note Gbm. The forty-eighth measure is a whole note Fm7. The forty-ninth measure is a whole note Bbm. The fiftieth measure is a whole note Gbm. The fifty-first measure is a whole note Gbm. The fifty-second measure is a whole note Fm7. The fifty-third measure is a whole note Bbm. The fifty-fourth measure is a whole note Gbm. The fifty-fifth measure is a whole note Gbm. The fifty-sixth measure is a whole note Fm7. The fifty-seventh measure is a whole note Bbm. The fifty-eighth measure is a whole note Gbm. The fifty-ninth measure is a whole note Gbm. The sixtieth measure is a whole note Fm7. The sixty-first measure is a whole note Bbm. The sixty-second measure is a whole note Gbm. The sixty-third measure is a whole note Gbm. The sixty-fourth measure is a whole note Fm7. The sixty-fifth measure is a whole note Bbm. The sixty-sixth measure is a whole note Gbm. The sixty-seventh measure is a whole note Gbm. The sixty-eighth measure is a whole note Fm7. The sixty-ninth measure is a whole note Bbm. The seventieth measure is a whole note Gbm. The seventy-first measure is a whole note Gbm. The seventy-second measure is a whole note Fm7. The seventy-third measure is a whole note Bbm. The seventy-fourth measure is a whole note Gbm. The seventy-fifth measure is a whole note Gbm. The seventy-sixth measure is a whole note Fm7. The seventy-seventh measure is a whole note Bbm. The seventy-eighth measure is a whole note Gbm. The seventy-ninth measure is a whole note Gbm. The eightieth measure is a whole note Fm7. The eighty-first measure is a whole note Bbm. The eighty-second measure is a whole note Gbm. The eighty-third measure is a whole note Gbm. The eighty-fourth measure is a whole note Fm7. The eighty-fifth measure is a whole note Bbm. The eighty-sixth measure is a whole note Gbm. The eighty-seventh measure is a whole note Gbm. The eighty-eighth measure is a whole note Fm7. The eighty-ninth measure is a whole note Bbm. The ninetieth measure is a whole note Gbm. The ninety-first measure is a whole note Gbm. The ninety-second measure is a whole note Fm7. The ninety-third measure is a whole note Bbm. The ninety-fourth measure is a whole note Gbm. The ninety-fifth measure is a whole note Gbm. The ninety-sixth measure is a whole note Fm7. The ninety-seventh measure is a whole note Bbm. The ninety-eighth measure is a whole note Gbm. The ninety-ninth measure is a whole note Gbm. The hundredth measure is a whole note Fm7.



## When Erastus Plays His Kazoo

4/4 2-beat  $\text{♩} = 192$ 

Rec. by Johnny Dodds Black Bottom Stompers '27. In Ab

c. Coslow, Fain, 1927

## Chorus

The Chorus section consists of eight staves of music in 4/4 time, with a tempo of 192 beats per minute. The key signature is one flat (Bb). The melody is written on the first staff, and the accompaniment is on the subsequent staves. Chord symbols are placed above the notes. The Chorus ends with a double bar line.

Chord symbols: G, C, G, D7, G, A9, D13, G, C, G, D7, D13, G, B7, E9, A7, D7, G, C, G, D7, D13, G.

## Verse

The Verse section consists of eight staves of music in 4/4 time, with a tempo of 192 beats per minute. The key signature is one flat (Bb). The melody is written on the first staff, and the accompaniment is on the subsequent staves. Chord symbols are placed above the notes. The Verse ends with a double bar line.

Chord symbols: Em, C7, Em, C7, B7, Em, Am6, B7, Em, C7, Em, C7, B7, Em, Am6, F9, E9, Eb9, D9, D+, G6, Edim, A7, D7, Am7, D7.



5/11/20  
120

# When I Take My Sugar To Tea

258

2-beat ♩ = 140

c. Fain, Kahal, 1931

## Chorus

The Chorus section consists of 10 staves of music in 4/4 time. The melody is written on the top staff, and the accompaniment is on the bottom staff. The key signature has one flat (Bb). The tempo is 140 beats per minute. The chords are: F, Cdim, C7, F, Cdim, C7, D7, Gsus4, Bbm, F, C7, F, C7, F, Cdim, C7, D7, Gsus4, Bbm, F, C7, F, F9 Adim, Bb, Eb7, F, F/D, G9, Db7, C7, F, Cdim, C7, F, Cdim, C7, D7, Gsus4, Bbm, F, C7, F.

## Verse

The Verse section consists of 4 staves of music in 4/4 time. The melody is written on the top staff, and the accompaniment is on the bottom staff. The key signature has one flat (Bb). The tempo is 140 beats per minute. The chords are: F, Fdim, Gm7, C+, F, Gm7, C7, Db7, C7, F, F, Cdim, Gm9, C7, C7, F, Db7, C7, F, Fdim, Gm7, C+, F, Gm7, C7, Db7, C7, F, C, G7, C7.



## When My Baby Smiles At Me

180 bpm  
Ted Lewis theme;  
c. Munro, 1920

2-beat

"Is everybody happy?"

## Chorus

Musical score for the Chorus of "When My Baby Smiles At Me". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is composed of eighth and quarter notes, with some measures containing rests. The harmony is indicated by chords written above the staff. The chords are: E<sup>b</sup>7, G, Gdim, G, G, Gdim G, G, Cdim, D<sup>7</sup>, E<sup>b</sup>7, G, Gdim, G, D<sup>7</sup>, D<sup>7</sup>, Ddim, D<sup>7</sup>, Gdim, G, E<sup>b</sup>7, G, Gdim, G, G, Gdim G, E<sup>7</sup>, G<sup>b</sup>7, Am, Am<sup>7</sup>, Gdim (B<sup>b</sup>m<sup>6</sup>), G, D<sup>7</sup>, Gdim, G, C, G, C+, G, Am, A<sup>7</sup>, D<sup>7</sup>, G.

## Verse

Musical score for the Verse of "When My Baby Smiles At Me". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is composed of eighth and quarter notes, with some measures containing rests. The harmony is indicated by chords written above the staff. The chords are: G, D<sup>7</sup>, C, D<sup>7</sup>, G, E<sup>7</sup>, A<sup>7</sup>, Am<sup>7</sup>, Em<sup>7</sup>, G, B<sup>7</sup>, Em, Bm, G<sup>7</sup>, A<sup>7</sup>, D<sup>7</sup>.



5/10/20

11, 12, 163

# When the Midnight Choo-Choo

260

2-beat ♩ = 198

## Leaves For Alabam'

c. Berlin, 1912

### Chorus

Chorus musical score in 4/4 time, key of B-flat major. The score consists of 16 measures. The melody is written on a single staff. Chords are indicated above the staff: E<sup>b</sup>6, C7, Fm, B<sup>b</sup>7, E<sup>b</sup>, B<sup>b</sup>dim, E<sup>b</sup>6, C7, Fm, B<sup>b</sup>7, E<sup>b</sup>, Gdim7, G<sup>b</sup>7, F7, B<sup>b</sup>7, E<sup>b</sup>7, A<sup>b</sup>, C7, Fm7, B7, E<sup>b</sup>, G7, Cm, G7, Cm, E<sup>b</sup>dim, E<sup>b</sup>, E<sup>b</sup>dim, E<sup>b</sup>, E<sup>b</sup>dim, E<sup>b</sup>, E<sup>b</sup>dim, Fm, B<sup>b</sup>7, E<sup>b</sup>.

### Verse

Verse musical score in 4/4 time, key of B-flat major. The score consists of 16 measures. The melody is written on a single staff. Chords are indicated above the staff: E<sup>b</sup>, B<sup>b</sup>+, E<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>+, E<sup>b</sup>, A<sup>b</sup>, A<sup>b</sup>m, E<sup>b</sup>, E<sup>b</sup>7, A<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>, E<sup>b</sup>, B<sup>b</sup>7, 1. E<sup>b</sup>, 2. E<sup>b</sup>, E<sup>b</sup>dim, B<sup>b</sup>, B<sup>b</sup>dim, F7, B<sup>b</sup>, Cm, F7, B<sup>b</sup>, B<sup>b</sup>7, B<sup>b</sup>7, E<sup>b</sup>.

# When the Moon Shines on Coral Gables

S. 170/20  
190, 170, 200

2-beat

Chorus

California Ramblers;  
c. Bayhar, 1924

The Chorus section consists of eight staves of music in 4/4 time, with a key signature of one sharp (F#). The melody is written on the top staff, and the accompaniment is on the lower staves. Chord symbols are placed above the notes. The sequence of chords is: D7, C, Gdim, G, Ddim, D7, Edim, A7, A7, D7, D7, Ddim, D7, G, Dm, G, Am, A7, Em, Ebdim, E7, D7, D9, G.

Verse

The Verse section consists of four staves of music in 4/4 time, with a key signature of one sharp (F#). The melody is written on the top staff, and the accompaniment is on the lower staves. Chord symbols are placed above the notes. The sequence of chords is: G, C, Cm, G, G, C, Cm, G, B7, Em, D, G, D, B7, Em, Ebdim, D7.



# When Your Lover Has Gone

262

♩ = 122 ♩ = 115 ♩ = 102  
4/4, 2-beat; torch vocal = 4/4

Armstrong, Goodman, Gene Austin '31;  
Condon '44; c. Swan, 1931

## Chorus

The Chorus section consists of two identical 8-measure phrases. The first phrase starts with a G major 7 chord and ends with a G6 chord. The second phrase starts with a G minor (major 7) chord and ends with a G6 chord. The melody is written in treble clef with a key signature of one sharp (F#). The accompaniment is written in treble clef with a key signature of one sharp (F#). The chords are: Gmaj7, G7, G6, Gm(maj7), Gm7, Gm6, G6, A9, Edim7, A7, F9, Cm7, C6, G, B7, Em, A9, Gbm, A7, Em7, G, D+, G, Fm7(b5), D7, D+, Gmaj7, G7, G6, Gm(maj7), Gm7, Gm6, G6, A9, Edim7, A7, F9, Cm7, C6, G, B7, Em, Cm6, G, D7, D#7, G#m, E7, Am, C, Am, Eb7, D+7, G.

## Verse

The Verse section consists of two identical 8-measure phrases. The first phrase starts with a G minor chord and ends with a C7(b5) chord. The second phrase starts with a G minor chord and ends with a D7(b5) chord. The melody is written in treble clef with a key signature of two flats (Bb, Eb). The accompaniment is written in treble clef with a key signature of two flats (Bb, Eb). The chords are: Gm, Cm(add9), Gm, C7(b5), Gm, D7, Gm, D+, D, Gm, D7, D7(b5), G7, Gm6, Cdim7, Bb7, Bbdim, A7, D, A7, Bbdim, C, Cm6, D7.

To Town ( 1 )Harry Reser;  
c. Kenny, 1927

2-beat ♩ = 252

5/10/30  
125, 155,**Chorus**

No Chords

**Chorus:**

Ban-/jos/ ringing/ and peo-/ple/ singing when the  
Robert E. Lee / comes to/ town./// / And ev'ry  
Heart/ will/ quiver/ a- long/ the/ river when those  
Paddle wheels pad- /dle a-/ roun'./// ///

-----  
Mu-/sic/ snappy/ they'll be/ so/ happy/ to  
Hear/ that/ whistle// soun'./// / That's where we'll

-----  
Meet/ our/ pals/ all the boys/ and/ gals,/ when the  
Robert E. Lee / comes/ to town./// ///



# When the Robert E. Lee Comes To Town ( 2 ) 263

**Verse**

Verse: 1. (I'm) Going way down South/ to the land/ of/ cotton/ down  
 Mis-/sis-/ suppl/ way. /// /|| I've  
 Traveled all a- round/ but/ not/ for-/ gotten/ my  
 Lev-/ee/ date to-// day./// /// -----  
 I've/ been/ saving/// years it/ seems /// \* Just/ to/ get my// fare/// ///  
 I've

-----  
 Covered many miles/ just/ for/ the smiles /that/ are  
 Wait-/ing/ for me// there./// / Oh there'll be  
 2, (A-) Round the cabin door-way when // was/ younger,/ I  
 Used/ to/ sit and/ play /// /|| But  
 Then to see the world/ // got/ the/ hunger/ and  
 Left/ my/ home to// stray./// /// -----  
 // was/ searching// for the/ sun, /// \* But/ // found the// rain./// /// My  
 -----  
 Happiness I find/ I've/ left/ behind /so/ I'm  
 Sail-/ing/ back a-// gain./// / Oh there'll be

## When You And I Were Young

## Maggie Blues ( 1 )

c. Frost, McHugh, 1922

2-beat ♩ = 176

Verse to  
obligato

Musical score for the Verse to obligato section. The score is written for guitar in 4/4 time, with a key signature of one sharp (F#). The tempo is 2-beat ♩ = 176. The section consists of 12 measures. The melody is written on a single staff, and the chords are indicated below the staff. The chords are: G, A7, D7, G, D7, G, E7, G, G7, Am, E7, Am, A7, D7, B7, D7, A7dim, Am, E7, Am, Am, E7, Am, A7, D7.

Maggie  
Melody

Musical score for the Maggie Melody section. The score is written for guitar in 4/4 time, with a key signature of one sharp (F#). The section consists of 12 measures. The melody is written on a single staff, and the chords are indicated below the staff. The chords are: D7, G, G7, C, Gdim, G, E7, Ddim, D7, 8 G, G7, C, Gdim, 12 G, D7, G, C, G, D, A7, D7, G7, C, Gdim, G, D7, G.



# When You And I Were Young Maggie Blues ( 2 ) 264

## Chorus ("Blues" counter-melody)

The musical score for the Chorus ("Blues" counter-melody) is presented in eight staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in treble clef. The chords are indicated above the staff: G, G7, C, Gdim, E7, Ddim, D7, Am7, D7, G, G7, C, Gdim, D7, G, Dm7, G7, C, G, D7, A7, D7, G, G7, C, Gdim, G, D7, G. The melody consists of eighth and quarter notes, with some measures containing rests. The score is a single system of eight staves.

**Suggested routine: Verse, Maggie, Chorus, Solos on Maggie, Chorus + Maggie together, maybe more choruses.**

*The "Maggie" section is the original tune from 1866, revived in 1905, 1951, etc. A good tune by itself, it was given a new verse and an obligato with new words, in 1922. Bands often play "Maggie", but for some reason, the "blues" in the new title stuck. 99% of the time when it's called, they just mean "When you and I were young, Maggie" but they add "blues" to the title. So ask the band leader to be sure what he wants.*

Who ( 1 )2-beat ♩ = 194  
♩ = 222Tommy Dorsey;  
c. Kern, 1925

**Intro**

E♭m B7 B♭7 B♭ E♭m B7 B♭7 B♭

E♭m B♭7 E♭m B♭7

**Verse**

E♭m B♭7 E♭m B♭7

E♭m B♭7 E♭m B♭7

E♭m B♭7 E♭m B♭7

E♭m F7 B♭ E♭m G♭7 B♭7

The musical score is written in 4/4 time with a key signature of two flats (B♭ and E♭). The tempo is marked as 2-beat, with a quarter note equal to 194 and a half note equal to 222. The score consists of an 8-measure introduction and a 20-measure verse. The introduction features a sequence of chords: E♭m, B7, B♭7, B♭, E♭m, B7, B♭7, and B♭. The verse is divided into four 5-measure phrases. The first three phrases use the chord sequence E♭m, B♭7, E♭m, B♭7, and E♭m. The fourth phrase uses E♭m, F7, B♭, E♭m, G♭7, and B♭7. The melody is primarily composed of eighth and quarter notes, with some half notes and rests. The verse ends with a long note spanning the final two measures.

**Verse 1**

When a man's in love with someone,  
 he must be in- deed a dumb one  
 If her secret he cannot un- lock./// ///

When a girl's in love with someone,  
 she must wait un- til there comes one  
 Boy who knows the answer when she asks./// ///

**Verse 2**

When a man's in love with someone,  
 he has got to overcome one  
 Obstacle that's always in the way./// ///

(When?) he wants to pop the question  
 gives him mental indigestion  
 Possibly you'll get me when I say./// ///



## Chorus

[illegible]

Who/// /// /stole my heart /away?/  
Who/// /// /makes me dream /all day?/  
Dreams/ /I know/ will/ never come true. ///  
Seems/ as/ though/ I'll/ ever be blue. ///

Who/// /// /means my hap- /piness,/   
 Who/// /// /would I ans- /wer yes/   
 To/// /// /well you ought- /ta guess,/   
 You,/// /// no one but you ///|

## Where the Shy Little Violets Grow

2-beat ♩ = 158

Verse notes from excellent stock chart--sheet music  
notes are half the value.George Olsen; Bob  
Haring: c. Warren, 1928

## Chorus

Chorus musical score in 4/4 time, key of B-flat major. The score consists of 16 measures. The melody is written in treble clef. Chords are indicated above the staff. The key signature has two flats (B-flat and E-flat).

Chords: F, D7, Gm, Am, C7, Am, C7, F6, D7, G7, C7, F, D7, Gm, Am, C7, Am, C7, F, F7, Fdim, Bbm6, F, F7, Cm, Ab7, F7, Ab7, Cm, Cm, Ab7, F7, Dm, Gm, Bb, A, Ab, G7, Bb7, Dm, Bb7, G7, C7, G7, C7, F, D7, Gm, Am, C7, Am, C7, C13, F, Db7, F(C7 - C+/-).

## Verse

Verse musical score in 4/4 time, key of B-flat major. The score consists of 16 measures. The melody is written in treble clef. Chords are indicated above the staff. The key signature has two flats (B-flat and E-flat).

Chords: F, A7, D7, Gm, Am, C13, F(add9), F, Abdim, Gm7, C7, F, F, A7, D7, Gm, Am, Dbdim, Dm, F7, Gm7, Fdim, Dm7, D9, G9, C7.



5/11/20  
100, 130

# Who Walks In When I Walk Out

267

4/4 ♩ = 162 ♩ = 212 (Noble tempo)

Ray Noble '34,  
Firehouse 5+2; c. 1933

## Chorus

Musical notation for the Chorus section, featuring a melody line and a bass line with chords. The key signature is one flat (Bb), and the time signature is 4/4. The melody line starts with a Gm chord and ends with a D7 chord. The bass line includes chords such as D7, Am7(b5), Gm, Cm, Gm, D7, Gm, Cm, Gm, G7, C7, F7, Gm, A7, D7, Gm, D7, Am7(b5), Gm, Cm, Gm.

## Verse

Musical notation for the Verse section, featuring a melody line and a bass line with chords. The key signature is one flat (Bb), and the time signature is 4/4. The melody line starts with a Gm chord and ends with a D7 chord. The bass line includes chords such as Gm, C9, Gm, Am7, D7, Gm, Gm, C9, D7, A7, D7, Eb7, D7, Eb7, E7, Eb7, D7.

# Whose Honey Are You

4/4 *Bright swing* ♩ = 176Fats Waller, Henry Red Allen;  
c. Coots, 1935**Chorus**

Musical score for the Chorus of "Whose Honey Are You". The score is written in 4/4 time with a key signature of one flat (Bb). It consists of eight staves of music. The melody is primarily in the treble clef, with some staves featuring a bass clef for lower notes. Chord symbols are placed above the notes, indicating the harmonic structure. The chords include F, A7, D7, G9, Gm9, C7, Fdim, Bb6, F7, Cm7, F+, Bb, A7, Ab7, G7, Dm7, and Am.

**Verse**

Musical score for the Verse of "Whose Honey Are You". The score is written in 4/4 time with a key signature of one flat (Bb). It consists of two staves of music. The melody is primarily in the treble clef, with some staves featuring a bass clef for lower notes. Chord symbols are placed above the notes, indicating the harmonic structure. The chords include F, Fdim, Gm7, C7, F, Dm, Am, A7, D7, Cdim, B7, Gm, G7, and C7.



# Why Was I Born

269

c. Kern, 1929

2-beat ♩ = 100

## Chorus

The Chorus section consists of 16 measures of music in 4/4 time, written in B-flat major (two flats). The melody is primarily composed of quarter and eighth notes, with some measures featuring half notes or whole notes. The harmony is indicated by chords written above the staff. The sequence of chords is as follows:

- Measure 1: E<sup>b</sup>
- Measure 2: E<sup>b</sup>dim
- Measure 3: B<sup>b</sup>7
- Measure 4: B<sup>b</sup>sus<sup>2</sup>
- Measure 5: B<sup>b</sup>9
- Measure 6: B<sup>b</sup>9
- Measure 7: Cm
- Measure 8: Cm<sup>7</sup>
- Measure 9: Cm<sup>6</sup>
- Measure 10: Cm/A<sup>b</sup>
- Measure 11: A<sup>b</sup>6
- Measure 12: B<sup>b</sup>
- Measure 13: B<sup>b</sup>13
- Measure 14: E<sup>b</sup>
- Measure 15: A<sup>b</sup>maj<sup>7</sup>
- Measure 16: B<sup>b</sup>7

The melody begins with a quarter rest in the first measure, followed by a series of eighth and quarter notes. The harmony changes frequently, often moving from one chord to another within a single measure or across two measures. The section concludes with a double bar line.

## Verse

The Verse section consists of 12 measures of music in 4/4 time, written in B-flat major (two flats). The melody is primarily composed of quarter and eighth notes, with some measures featuring half notes or whole notes. The harmony is indicated by chords written above the staff. The sequence of chords is as follows:

- Measure 1: E<sup>b</sup>
- Measure 2: E<sup>b</sup>6
- Measure 3: E<sup>b</sup>
- Measure 4: E<sup>b</sup>
- Measure 5: E<sup>b</sup>
- Measure 6: E<sup>b</sup>
- Measure 7: E<sup>b</sup>
- Measure 8: E<sup>b</sup>
- Measure 9: E<sup>b</sup>
- Measure 10: E<sup>b</sup>
- Measure 11: E<sup>b</sup>
- Measure 12: E<sup>b</sup>

The melody begins with a quarter rest in the first measure, followed by a series of eighth and quarter notes. The harmony changes frequently, often moving from one chord to another within a single measure or across two measures. The section concludes with a double bar line.

Why Do I Love You ( 1 )

2-beat ♩ = 104

From "Showboat"  
c. J. Kern, 1927**Chorus**

Why do I love you?/// Why do you love me?///  
 Why should there be two/// happy as we? ///  
 Can you see/ / the why or where-/// fore,///  
 I should be/ / the one you care/// for.///

-----  
 You're a lucky boy (girl),/// I am lucky too.///  
 All our dreams of joy/// seem to come true. ///  
 Maybe that's/ / because you love/// me.///  
 Maybe that's why // love/ you./// ///



**Verse**

Chord symbols: A<sup>b</sup>, Fm<sup>7</sup>, A<sup>b</sup>, Fm<sup>7</sup>, E<sup>b</sup>7, E<sup>b</sup>13, E<sup>b</sup>7, A<sup>b</sup>maj<sup>7</sup>, E<sup>b</sup>7, A<sup>b</sup>, Fm<sup>7</sup>, Fm<sup>6</sup> (Dm<sup>7</sup>(<sup>b</sup>5)), C, G<sup>9</sup>, C, E<sup>b</sup>7, A<sup>b</sup>, E<sup>b</sup>9, E<sup>b</sup>7, E<sup>b</sup>7/D<sup>b</sup>, A<sup>b</sup>/C, B<sup>b</sup>m<sup>7</sup>, E<sup>b</sup>9, E<sup>b</sup>7.

**Verse:**

I'm/ walk-/ /ing on the air,/ dear,/ /for life is  
Fair/, dear,/ // to/ lov-/// ers.///

I'm/ in/ /the seventh heav-/en/ /There's more than  
Sev-/en/ / my heart dis cov-/// ers.///

-----  
In this sweet, im- probable and un- real/// world,///  
Finding you has given me my i- deal/// world.///

## Willow Weep For Me

c. Ann Ronnell, 1932

4/4 ♩ = 72

## Chorus

Chorus musical score in G major, 4/4 time. The melody is written on a treble clef staff with a key signature of one sharp (F#). The accompaniment is written on a bass clef staff. The melody consists of eighth and quarter notes, often grouped in triplets. The accompaniment features a steady eighth-note bass line. Chord symbols are placed above the melody and below the accompaniment. The chorus ends with a double bar line.

Chord symbols for Chorus:

- Melody: G, D+9, G, D+9, G, Em, Bm, Em
- Bass: C9, D+, G, D+
- Melody: G, D+9, G, D+9, G, Em, Bm, Em
- Bass: C9, D+, G
- Melody: Cm, Cm6, Gm, G, G7, Cm, Bb7, Ab7, G7
- Bass: Cm, Cm6, Gm, G, G7, Cm, Bb, Ab, D7, D+
- Melody: G, D+9, G, D+9, G, Em, Bm, Em
- Bass: C9, D+, G

## Verse

Verse musical score in G major, 4/4 time. The melody is written on a treble clef staff with a key signature of one sharp (F#). The accompaniment is written on a bass clef staff. The melody consists of eighth and quarter notes, often grouped in triplets. The accompaniment features a steady eighth-note bass line. Chord symbols are placed above the melody and below the accompaniment. The verse ends with a double bar line.

Chord symbols for Verse:

- Melody: A+, D9, G9, C13, F7, 3
- Bass: Bb13, Eb9, C+7, Dm7, C7, B+
- Melody: E9, A7, 3, D13, G7, 3
- Bass: C13, F9, D+, G7, Am7, D7, D+



8/13/20  
86, 115

# Yankee Doodle Never Went To Town

272

Swingy 4/4 novelty ♩ = 170

Billie Holiday/Teddy Wilson,  
'35, Goodman, '35

**Chorus**

Chorus Chords: C, Cdim, Dm7, Cdim, C/E, Cdim, G7/D, C7, F, Fm, C, G7, C, C, Cdim, Dm7, Cdim, C/E, Cdim, G7/D, C7, F, Fm, C, G7, C, G, Gdim, D7, G, Gdim, D7, Eb, Bbdim, Ab, Bb9, Eb7, D7, G7, C, Cdim, D7, Cdim, C/E, Cdim, G7/D, C7, F, Fm, C, C7, F, Cdim, C/G, G7, C.

**Verse**

Verse Chords: C, Ab9, G7, Ab9, G+, C, G7, C, Cdim, G7, C, Ab9, G7, Ab9, G+, C, G7, A7, Gdim, A7, Dm7, Cdim, C, G+.

Yes We Have No Bananas

2-beat ♩ = 212

c. Irving Cohn, 1923

**Chorus**

Musical score for the Chorus of "Yes We Have No Bananas". The score is written in 4/4 time, with a tempo of 212 beats per minute. The key signature is one sharp (F#). The melody is written on a single staff, and the harmony is indicated by chords written below the staff. The chords are: C, D7, G7, C, F, Fm, C, B, B+, Bm7, B7, E, G7, C, F, C, F, Dm, F, G7, C, D7, G7, C.

**Verse**

Musical score for the Verse of "Yes We Have No Bananas". The score is written in 4/4 time, with a tempo of 212 beats per minute. The key signature is one sharp (F#). The melody is written on a single staff, and the harmony is indicated by chords written below the staff. The chords are: C, F, C, G7, C, C, F, C, B, B7, E, G7, C, F, C, G7, C, G, Gmaj7, C, G, D, G7, F, G7.



**2-beat** ♩ = 172 ♩ = 162

**c. 1927**

## Chorus

**Chorus**

B $\flat$  Dm Gm G $\flat$ 7 F7 B $\flat$  F7 B $\flat$  Dm Gm G $\flat$ 7 D7 Ddim G7 C7 F7 B $\flat$  Dm Gm G $\flat$ 7 F7 B $\flat$

## Verse

[illegible]

You

2-beat ♩ = 232 ♩ = 214

c. Donaldson, 1923

## Chorus

Chorus

4/4

Measures 1-16:

Measures 1-2: C

Measures 3-4: Ab7

Measures 5-6: G7, Gb7(#9), Gdim, G7

Measures 7-8: Dm, Fm, C, B+7 E9, A+7, D9

Measures 9-10: G7(F(add9))G7, G9

Measures 11-12: 1. C Am7 D7, G7

Measures 13-14: 2. C Dm7, C

Measures 15-16: Bb9, Eb6, Bb9, Eb6, D7, Am7, D7, G, Gmaj7, G, Em7, F6/9, Am7, D7, Dm7, F(add9), G7, C, Ab7, G7, Gb7(#9), G7, Dm, Fm, C, B+7 E9, A+7, D9, G7(F(add9)) G7, G9, C, Dm7, C



**Verse**

**Verse:**

You're my inspir- a-/tion/ of my fondest dreams.///  
 Here's the situ- a-/tion,/ this is how it seems.///  
 You can make me hap-/py,/ you can make me blue.///  
 All I am or hope to be is really up to you.///

**Chorus:**

You/// /// Gee but you're won- /derful,/   
 You/// /love-/ly you./// ///   
 You completely satisfy,/ I'm confessin' that is why there's   
 No-/bod- /y like/ you./// ///

-----   
 You,/// /// so much depends /upon/   
 You/// /love-/ly you./// ///   
 Will it be my fate atall,/ will I ever rate at all with   
 Some-/bod- /y like/ you./// ///

-----   
 Just/ to think /that you/ love/ me/ ///   
 Makes/ my fu- /ture look/ strong./// ///   
 Swear/ by/ stars/ a-/ bove/ me/ ///I'm   
 Darned if I don't /feel/ like writin' a song /a song about

-----   
 You,/// /// music and words /about/   
 You/// /love-/ly you./// ///   
 Let me think up phrases for./ let me sing out praises for/   
 No-/bod- /y/ but/ you./// ///

# You Must Have Been A Beautiful Baby

T. Dorsey Clambake 7;  
c. Harry Warren, 1938

4/4 2-beat ♩ = 148

**Chorus**

G7 C (Dm7 Cdim C) C+ F9 Cm7 F9

A♭maj7 B♭13 A♭maj7 B♭13 E♭ <sup>3</sup>Cdim B♭7 G7

C C+ F9 Cm7 F9

E♭ <sup>3</sup>E♭+ Cm E♭+ E♭ Cm7 D7 Cdim

E♭ G7 C7 F7 B♭9 E♭

**Verse**

E♭ E♭maj7 E♭7 C7 F7 Fm7 B♭7 E♭ B9 B♭7

E♭ E♭maj7 E♭7 D7 Gm7 G♭7 B♭ F7 B♭

Fm7 F7 B♭7 G7

(You) Must have been a beautiful ba- by, // You  
must have been a wonderful child. // When  
You were only startin' to go to kindergarten, I  
bet you drove the little boys wild. // And  
When it came to winning blue ribbons // you  
shown the other kids how, // I can  
See the judges eyes as they handed you the prize. I  
bet you made the cutest bow. // Oh you  
Must have been a beautiful ba-/by, 'cause baby look at you now. //



5/13/23  
80,110/143

# You Took Advantage Of Me

277

Light 4/4 2-beat ♩ = 140

c. Rodgers, 1928

## Chorus

The Chorus section consists of eight staves of music in 4/4 time, featuring a melody in the upper voice and chords in the lower voice. The key signature has two flats (Bb and Eb). The tempo is marked as 'Light 4/4 2-beat' with a quarter note equal to 140 beats per minute. The chords are as follows:

- Staff 1: Eb, C7(b9), Bb7, Eb, Ebdim, Fm7, Bb7, F/Gb
- Staff 2: Eb, Eb7, Ab, Abm6, Eb, Bb7, Eb, Bb7
- Staff 3: Eb, C7(b9), Bb7, Eb, Ebdim, Fm7, Bb7, F/Gb
- Staff 4: Eb, Eb7, Ab, Abm6, Eb, Fm, Bb7, Eb, G7
- Staff 5: Cm, D7, G7, C7, F7, Bb7, Eb, G7
- Staff 6: Cm, D7, G7, C7, F7, Bb7, Eb, Bb7
- Staff 7: Eb, C7(b9), Fm, Bb7, Eb, Ebdim, Fm7, Bb7, F/Gb
- Staff 8: Eb, Eb7, Ab, Abm, Eb, Bb7, Eb

## Verse

The Verse section consists of four staves of music in 4/4 time. The key signature has two flats (Bb and Eb). The tempo is marked as 'Light 4/4 2-beat' with a quarter note equal to 140 beats per minute. The chords are as follows:

- Staff 1: Eb, Bbm, Eb, Bbm, %, Eb, Bbm, Eb, Bbm, %
- Staff 2: Ab, Eb7, Ab, Eb7, Ab, Eb7, Ab, Eb+7, Ab, Ab6, B7, Bb13, Eb
- Staff 3: Eb, Bbm, Eb, Bbm, Eb, Bbm, Eb, Eb+, Ab, D7, Gm
- Staff 4: C, Ab(add9), F9(b5), Eb, Bm6, Bb7



## Your Feet's Too Big

Light 4/4 ♩ = 120

Vocal novelty. Verses are basically spoken, w/ humorous (exaggerated) delivery.

Fats Waller classic;  
c. 1936

## Verse

G<sup>7</sup> Gdim G<sup>7</sup> C Dm<sup>7</sup> C Cdim C Cdim

[ Break each time ----- ]

(Dm<sup>7</sup> Cdim C<sup>7</sup>)

Solos: 2 X each

## Chorus

F A<sup>b7</sup> Adim C Gdim

G<sup>7</sup> Gdim G<sup>7</sup> F(add9) G<sup>7</sup> C (Gdim)

## Optional interlude

G<sup>7</sup> G<sup>b7</sup> G<sup>7</sup> G<sup>b7</sup> G<sup>7</sup> C B C B C

G<sup>7</sup> G<sup>b7</sup> G<sup>7</sup> G<sup>b7</sup> G<sup>7</sup> C F<sup>7</sup> C C<sup>7</sup>

Verse: 1. (Up) In [Boston] at a table for two,/ there  
were four of us, me, your big feet and you. From  
Your ankles up, I'll say that you sure are sweet./  
[From there down there's just too much feet. (Chorus)]

2. Your girl she likes you and thinks you are nice, you  
got what it takes to be in paradise./ She  
Said that she likes your face and she likes your rig./  
Man Oh man! them things 're too big. Your (Chorus)

## Chorus:

1. Feet's too big,/ |don't want ya 'cause your  
feet's too big,/ |mad at you 'cause your  
Feet's too big,/ hate's you 'cause your feet's too big./// ///

[ last voc. before out choruses ]

2. Oh your pedal extremities are colossal,/ ///

[To me you look just like a fossil  
Ya got me walkin' talkin' 'n' squawkin' 'cause your  
feet's/ too/ big.///

SPOKEN TAG: "Your pedal extremities are atrocious!"



5/13/20

100

(1)

# You're the Cream In My Coffee

279

Swing 2-beat ♩ = 166

Ted Weems;  
c. Ray Henderson, 1928

## Chorus

Chorus musical score in B-flat major, 4/4 time. The melody is written on a single staff with a key signature of two flats (B-flat and E-flat). The tempo is marked as Swing 2-beat ♩ = 166. The score consists of 16 measures. The first four measures are marked with E-flat, Gm7, E-flat dim, and B-flat9. The next four measures are marked with E-flat, Gm7, E-flat dim, and B-flat9. The next four measures are marked with E-flat7, D-flat dim7, B-flat m7, A-flat, A-flat+, and Fm. The final four measures are marked with F7, C dim, Cm6, Fm7, F7(b5), B7, A-flat dim, A-flat, and B-flat+.

## Verse

Verse musical score in B-flat major, 4/4 time. The melody is written on a single staff with a key signature of two flats (B-flat and E-flat). The tempo is marked as Swing 2-beat ♩ = 166. The score consists of 16 measures. The first four measures are marked with E-flat, C+7, Fm7, B-flat dim, Fm, A-flat m, Gm, Fm7, and E-flat6. The next four measures are marked with E-flat, E-flat dim, Fm7, B-flat7, A-flat6, A-flat m, and B-flat9. The next four measures are marked with E-flat, C+7, Fm7, B-flat dim, Fm, A-flat m, Gm, Cm, and D+. The final four measures are marked with Gm, Gm7, C9, B-flat, F7, and B-flat7.



# You're the Top

2-beat ♩ = 160

Ethel Merman '34;  
c. Cole Porter, 1934**Chorus**

Musical score for the Chorus of "You're the Top". The score is written in E-flat major (three flats) and 2-beat time. It consists of 16 measures across 8 staves. The melody is primarily in the treble clef, with some bass clef lines in measures 2, 4, 6, 8, 10, and 12. Chord symbols are placed above the notes: E♭, Bdim, E♭, Edim, B♭7, Gm, E♭, Cm, G7, A♭, Fm7, B♭7, Fm7, E♭, B♭, C6, D, Gm, C9, F13, B♭9, B♭dim, B♭7, B♭+, E♭, Bdim, E♭, B♭dim, B♭7, Gm, E♭, Cm, E♭7, E♭9, A♭, Fm7, B♭7, E♭, A♭maj7, A♭6, C+, C7, F13, A♭m, E♭, A♭, B♭7, E♭.

**Verse**

Musical score for the Verse of "You're the Top". The score is written in E-flat major (three flats) and 2-beat time. It consists of 16 measures across 5 staves. The melody is primarily in the treble clef. Chord symbols are placed above the notes: E♭, B♭dim, B♭7, E♭, Cdim, C7, Fm, C7, Fm, A♭, B♭7, E♭, Fm7, B♭7, E♭, B♭dim, B♭7, E♭, Cm7, D7, Gm, Cm, Gm, F7, B♭7, B♭+.



5/14/20

80, 100

# You've Got That Thing

281

2-beat ♩ = 152

c. Cole Porter, 1929

## Chorus

Handwritten annotations: (A) 1, (2), (A2), (B), (A3)

Chorus musical notation (8 measures):

- Measure 1:  $E^b$
- Measure 2:  $E^b6$
- Measure 3:  $E^b$
- Measure 4:  $E^b7$  Edim
- Measure 5:  $B^b7$
- Measure 6:  $B^b+9$
- Measure 7:  $E^b$
- Measure 8:  $Cm^7$   $Fm^7$   $B^b7$
- Measure 9:  $E^b$
- Measure 10:  $E^b6$
- Measure 11:  $E^b$
- Measure 12:  $E^b7$  Edim
- Measure 13:  $B^b7$
- Measure 14:  $B^b+9$
- Measure 15:  $E^b$
- Measure 16:  $D^7$
- Measure 17:  $Gm$
- Measure 18:  $D^7$  ( $Cdim^7$ )
- Measure 19:  $Gm$
- Measure 20:  $G^bdim$
- Measure 21:  $B^b7$
- Measure 22:  $A^b$
- Measure 23:  $C^7(b9)$
- Measure 24:  $Fm$  -  $Cm^7(b5)$   $B^b7$
- Measure 25:  $E^b$
- Measure 26:  $E^b6$
- Measure 27:  $E^b$
- Measure 28:  $E^b7$  Edim
- Measure 29:  $B^b7$
- Measure 30:  $E^b$

## Verse

Verse musical notation (16 measures):

- Measure 1:  $B^b+$
- Measure 2:  $E^b$
- Measure 3:  $A^b7$
- Measure 4:  $E^b$
- Measure 5:  $A^b7$
- Measure 6:  $E^b$
- Measure 7:  $A^b7$
- Measure 8:  $E^b - B^b7$   $Bdim$
- Measure 9:  $E^b$
- Measure 10:  $A^b7$
- Measure 11:  $E^b$
- Measure 12:  $E^bm^6$   $G^b7$   $B^b$
- Measure 13:  $F+7$
- Measure 14:  $B^b$
- Measure 15:  $B^b+$
- Measure 16:  $E^b$
- Measure 17:  $B^bm$
- Measure 18:  $E^b$
- Measure 19:  $B^bm$
- Measure 20:  $A^b$
- Measure 21:  $C+7$
- Measure 22:  $F^7$
- Measure 23:  $B^b7$
- Measure 24:  $Bm$
- Measure 25:  $E^b$
- Measure 26:  $A^b7$
- Measure 27:  $E^b$
- Measure 28:  $E^bm^6$
- Measure 29:  $B^b$
- Measure 30:  $E^b7$   $F^7$   $B^b$



## Oriental Blues ( 1 )

2-beat ♩ = 196 "EK" = Kovacsism

Ernie Kovacs theme;  
c. Jack Newlan, 1934

**EK** C G7<sub>3</sub> G#7 G7 G7 This is same as tag

**Intro** F B7 C Gm<sup>6</sup> A7

D7 G7 C C7 Adim Fm C G7 C

**A** Am E7 Am E7 Am E7 Am Gm<sup>6</sup> A7

Dm<sub>3</sub> A7 Dm<sub>3</sub> A7 Dm<sub>3</sub> A7 Dm<sub>8vb</sub> { { {

E7 Am

E B7 E E7 Am E7

**B** Am E7 Am E7 Am E7 Am Gm<sup>6</sup> A7

Dm<sub>3</sub> A7 Dm<sub>3</sub> A7 Dm<sub>3</sub> A7 Dm<sub>8vb</sub> { { {

F B7 C Gm<sup>6</sup> A7

D7 G7 C C7 Adim Fm C G7 C

Last X to TAG = INTRO



# Oriental Blues ( 2 )

282

EK - Hit the sound effect on 3rd beat.

EK  
Cowbell

EK  
Woodblock

The musical score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The first measure is marked with a 'C' in a box. The melody is composed of eighth notes, with triplets indicated by a '3' below the notes. Chords are written above the staff: C, G7, C, C7, F, C7, F. Sound effects are indicated: 'EK Cowbell' above the C7 chord, 'EK Acme Siren' above the Am7 D7 chord, and 'EK Slide Whistle' above the C7 F chord. The second staff continues the melody with chords C, G7, C, Am7 D7, G7. The third staff has chords C, G7, C, C7, F, C7, F, with 'EK-Rasp-berry' above the final F. The fourth staff has chords Ab7, G7, C E7 D9 E7. The fifth staff begins with a '2 X' in a box and a key signature change to one flat (Bb). The sixth staff begins with a 'D' in a box and a key signature change to two flats (Bb). The seventh staff has chords G7, C7. The eighth staff has chords F, Dm, F. The ninth staff has chords G7, C7, and a first ending box containing '1. F C7 D'. The tenth staff has a second ending box containing '2. F C7 F'. The score concludes with a double bar line.

Routine: Intro, A B C, A B D D E, A B Tag

[illegible]

**Routine: Intro, A B C, A B D D E, A B Tag**

Jack Newlan's solo piece ripped off George Gershwin's "Rialto ripples" and added some stuff. Somehow, Tony De Simone found it and played it as the theme song of the Ernie Kovacs Show, of which he was music director. It was released as a 45rpm record, and the original sheet music was reprinted, with Kovacs' picture on the cover. The sheet music is in C; the record is in Db. Our version is basically the original plus the Kovacsisms.

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